

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 10 SUPPLEMENTARY PAGES,
INCLUDING 2 COLOR PLATES.



PHOTOGRAPHED BY F. HOLLYER, LONDON.

"HEAD OF A YOUNG GIRL." FROM THE PAINTING BY JEAN BAPTISTE GREUZE.

THIS POPULAR FRENCH ARTIST (1725—1805) WAS AN AGREEABLE COLORIST, AND IS BEST KNOWN BY HIS IDEAL FACES OF WOMEN AND CHILDREN, IN THE DELINEATION OF WHICH HE EXCELLED. IN HISTORICAL PAINTING HE FAILED IGNOMINIOUSLY, AND WAS DENIED ADMISSION TO THE FRENCH ACADEMY. HIS GENRE PICTURES ARE RATHER FRIBLE COMPOSITIONS OF A DIDACTIC KIND; BUT HE SUITS THE TASTE OF TO-DAY, AND ANYTHING FROM HIS BRUSH COMMANDS A HIGH PRICE.

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MY NOTE-BOOK.

Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



VERY odd it is to note how many excellent examples of Reynolds, Gainsborough, and other portrait painters of "the early English school" are passed by at the dealers' galleries because the subjects are "only men;" while the poorest examples of such painters are snapped up if they represent the features of pretty women. At the four corners of the room at Avery's, where the "Turner" is on exhibition, are as many kit-kat male portraits by Gainsborough, Reynolds, Hoppner, and Lely, respectively; at Durand-Ruel's there are a fine Gainsborough and an unusually attractive Lawrence (a portrait of Kemble); and at Blakeslee's, portraits by Reynolds and Romney respectively, of a Duke of Devonshire and a young gentleman, with knees crossed, seated on a bank in the midst of a landscape—all more or less good examples. Yet none of these will command more than a third of the price that would be demanded for a picture of equal merit from the brush of the same painter representing some simpering miss or showy matron. It is worthy of note, too, in many cases, that the greatest attraction in these portraits of beauties of a century ago consists in the clothes they wear so stylishly; yet, as a rule, when at all elaborate, these same clothes were painted by the artist's "drapery man," and not by himself. How much of the esteemed fripperies of costume in the portraits by Reynolds and Cotes was executed by poor Toms—or, I might better say, how little was not done by him—we shall never know. He painted the hands, too, in most cases, and well.

A VERY important man in his way was Toms, last of the professional "drapery men." It would not have been prudent to ignore him when the Royal Academy was founded, and he was one of the original members. He used to get from Reynolds and Cotes twenty guineas for painting for them the hands, draperies, and accessories of a full-length portrait, and three guineas for a three-quarter length. Toms did not long survive Cotes, who was his best patron, and, as I have intimated, he left no successor. Romney in the early part of his career could not afford the services of a "drapery man," but probably he would have been very glad, when he grew rich, to have had for an assistant one who had contributed so much to the success of his rivals. Perhaps, in that event, he would not have bequeathed to posterity so many of his maimed beauties, with only the merest suggestion of arms and hands—an incompleteness which detracts from some of his best performances. Who, for instance, could look at his lovely but somewhat dryly painted "Harriet Shore," which was in the Price sale, without regretting the blemish of the blocked-in arms and hands?

LAWRENCE, with all his defects, painted hands beautifully, as witness those of his full-length portrait of Kemble as Hamlet. Nor need one go to England to see an example of this. In the dashing portrait of "Mrs. Charles James Fox," at Blakeslee's, the hands are admirably rendered. And it must be said, too, that the hands of Lawrence's sitters are not always painted alike, regardless of the teachings of physiology, as was the case with most of this school. Both Reynolds and Lawrence knew—although in their practice they often ignored the fact—that much of the individuality of a sitter must be lost when that person is provided with hands belonging to some one else. Reynolds liked to be compared with Titian, but Titian employed no "Drapery Toms." The hands of his sitters are sometimes as full of character as their faces. In his portrait, for instance, of Paul IV. he has told more in the talon-like fingers than he probably dared to put in the features of that cunning, grasping old Pontiff, expressive as those features undoubtedly are. Harlow assisted Lawrence with his draperies and other accessories, but it is unlikely that he was often entrusted with the painting of hands, judging from his lack of success in that respect with his own sitters, after he had

quarrelled with the president of the Royal Academy, and had set up for himself.

IN Lawrence, one sees the culmination of the meretricious in the "early English school" of portraiture. "Then why do you devote so much space to illustrating his work this month?" I fancy that I hear some one say. One reason, my dear madam or sir, is to show you how fatuous it is to suppose that a painting is necessarily a good one because it affords an attractive reproduction in black and white. The French critic, Chesneau, declares that no work of a true master can be perfectly interpreted by engraving without it losing the chief part of its beauty. I will not go so far as that. I do not hesitate to say, though, that Lawrence usually appears to greater advantage in the monochrome reproductions of his paintings than in the paintings themselves. One notable exception is found in the case of his admirable "Master Lambton," who may, as Chesneau remarks, be "a melancholy little fellow who has received much more attention than he deserves." Of course, the picture would not have been painted but for Gainsborough's "Blue Boy," in emulation of which masterpiece this symphony in red was produced. But it, too, is a masterpiece—a veritable "tour de force." I saw it this year, for the first time, at the Grafton Gallery exhibition in London, and it satisfied me that if Lawrence was not a genius, he might yet have accomplished much more than he did had he not been spoiled by becoming a mere fashionable portrait painter.

DURING his sojourn in England, Eugène Delacroix, the intimate friend of young Bonington, seems to have made a careful study of the English painters. On his first visit he had been favorably impressed with the work of Lawrence—somewhat influenced, perhaps, by his own cordial reception by the president of the Royal Academy. In later years, however, he recanted, and recognized how superficial was the appearance of excellence which had attracted him before his judgment was fully formed. In the third volume of his "Journal," which has lately appeared in Paris, is the following note, dated August 31, 1855, written on his return from the inspection of some paintings he saw at the lodgings of Baron Schwiter, a wealthy and well-known picture collector and amateur painter who was living in Paris:

"These Englishmen, and Sir Thomas Lawrence at their head, have blindly copied their grandfather, Joshua Reynolds, without realizing how seriously the latter perverted truth. His excessive liberty, which contributed to give to his painting a sort of originality, although not justifiable, his exaggeration for effect, and even the completely false effects that are the consequence, have fixed the style of all his followers. All this gives to the paintings of this school an artificial appearance that is not redeemed by certain qualities. Thus the head by West, which is painted in the strongest light, is accompanied by accessories, such as the dress, the curtains, etc., that in no way partake of this light; in fact, it is quite irrational. Hence, it is false and mannered. A head by Vandyck or Rubens shown beside such pictures would immediately place them in a secondary rank."

CHESNEAU is no less severe. He says: "Lawrence is an attenuated Reynolds; only, in a greater degree, he effects his work by artifice. He manages to conceal his numerous defects, and admirably feigns the most splendid qualities. He cannot draw, yet his subjects are life-like; his coloring is not good, and yet his faces have a certain harmonious brilliancy. He never understood either power or truth. He is tricky everywhere and on every occasion. Simple beauty has no charm for him. He wants to depict an elegant and stylish woman, and he paints her in washy blue and pink colors, without depth and utterly unsubstantial. And the woman thus travestied turns out charming." Yes, Lawrence's women undoubtedly are charming, and that, perhaps, is sufficient excuse for their existence.

WHEN the ulterior object of the picture buyer is to acquire a correct taste in art, it is a poor plan to begin to form a collection by buying portraits of "the early English school." One might as reasonably hope to ensure a good digestion for a child by feeding him on cakes and candies. Later, taken in moderation, they might do him no harm; while he was being fed on them his taste assuredly would be spoiled for wholesome food. But at any time in life cakes and candies make a poor diet, and the same may be said of the cakes and candies of art. Because we "like them" is no excuse for feeding on them. We are all children in our first

likings for pictures; the healthier appetite comes only with experience. "I am clearly of opinion," said Sir Joshua Reynolds, "that a relish for the higher excellencies of art is an acquired taste, which no man ever possessed without cultivation and great labor and attention."

ON his first visit to the Vatican, he tells us that the keeper of the galleries informed him that it frequently had happened that many of those whom he had conducted through the various departments of that edifice, when about to be dismissed, had asked for the works of Raphael, and would not believe that they had already passed through the rooms where they are preserved; so little impression had these pictures made on them. Sir Joshua adds that one of the first painters in France told him that this circumstance happened to himself, "though he now looks on Raphael with that veneration which he deserves from all painters and lovers of art," and then he freely admits that he was equally disappointed when he first visited the Vatican. "The truth is," he says, "that if these works had been really what I expected they would have contained beauties superficial and alluring, but by no means such as would have entitled them to the great reputation which they have long and so justly obtained."

"BEAUTIES, superficial and alluring!" Surely no words could better describe most of the portraits that one sees of Romney, Hoppner, Beechey, and Lawrence, and of—it really must be said—the good Sir Joshua himself. Pretty faces make pretty pictures, but pretty pictures do not necessarily "make for art." Perhaps it is not only because the faces are pretty, but that they and the costumes often are piquantly suggestive of our own day that the rage for these old English portraits prevails with such indiscriminate force. Anyway, as has been remarked before, the purchase of such pictures has little to do with any taste for art, "per se." People buy them because they "like them," and an additional reason for liking them may be that the English type of beauty they reflect is sympathetic, appealing directly to their human sympathies. The sitters appear to be of their own flesh and blood, and are pleasant to live with; more so, perhaps, than those of the type of the smug-faced burgomaster and his stolid "vrow," representing the Dutch ancestry of some of many Americans.

IT is rarely that a picture by Conrad Kiesel, favorite painter to the Emperor of Germany, is met with in this country. The original from which our color plate was reproduced is owned by Mr. Blakeslee. A head so similar in size and treatment that it might have been intended as a pendant to our "Modern Madonna" is to be seen at the galleries of Messrs. Arthur Tooth & Sons. In this instance, however, Herr Kiesel's model is a blonde of the purest type; she is clad in white and wears lilies-of-the-valley in her flaxen hair. Some artists will object to this painter's very free use of the blender in finishing the faces of his women, but I fancy that no one will question either the refinement of his conceptions or the delicacy with which he carries them out.

IN answer to a correspondent last month, who wanted to know the largest price brought at auction by any "Turner," I quoted that (£6825) paid for the famous "Antwerp." The following communication shows that "The Walton Bridge" brought a larger price. It is interesting to get this authoritative statement from Mr. Scott, for it removes the impression that hitherto I had shared with others, that although this picture was "knocked down" for the sum named, it was not actually sold.

DEAR SIR: Referring to your remarks in the October number of The Art Amateur, regarding the auction prices of some of Turner's pictures, I beg to inform you that in 1890, at Christie's, "The Walton Bridge" brought £7100. It was bought by Mr. Agnew, on behalf of Messrs. Graves & Co. I was the last bidder. The picture, I believe, is now in the possession of the Earl of Wantage.

Yours truly,

STEVENSON SCOTT.

295 Fifth Avenue, New York.

REFERRING to the dispersion, last summer, of the Henry Doetsch collection at Christie's, which, having cost about £100,000, brought less than £13,000, a writer in The Nineteenth Century pleasantly remarks: "It is a relief to know that many of these pictures have

gone to America." As I pointed out at the time, several of the attributions were absurd, and even where they were really just, the destructive work of the "picture restorer" had rendered the paintings comparatively valueless. Yet there were many good pictures in the collection, and some of them have come to America. As these were bought for very little money, one dealer who took advantage of his opportunity has been able to dispose of his purchases at reasonable prices and yet make a fair profit on them. These were not, as a rule, the paintings bearing the most famous names. But I dare say plenty of those, too, were bought for the American market, and during the coming season will be unloaded on the unsuspecting Western "collector" as veritable masterpieces.

* * *

THE late W. W. Story was a worthy son of a famous father. He was a cultivated man of letters and a sculptor not without ability of a somewhat conventional kind; but to devote whole columns to an extravagant eulogy of such uninspired works as his "Cleopatra" and "Sibyl," as some of the newspapers have been doing, while it cannot influence the verdict of posterity, can but mislead the judgment of the public. What a great service in popular art education might some of these journals accomplish if they would but bring to their treatment of literature and the arts such special knowledge as they lavish on a yacht race or a prize fight! Or, better still, if they would only leave such topics alone.

MONTAGUE MARKS.

MINOR EXHIBITIONS.

THERE are but few paintings of historical or mythological subjects by Sir Joshua Reynolds, who seldom ventured beyond the realm of portraiture, in which he excelled. The arrival, therefore, of one of these in this country is something of an event in the local art world, and it becomes particularly such in the case of so important an example as "The Death of Dido," which is now on exhibition at the Blakeslee galleries in Fifth Avenue, preparatory to its removal to Philadelphia, where it is to find its resting place. This large and imposing canvas, which is a replica of the one in Buckingham Palace, shows the ill-fated queen of Carthage stretched upon her funeral pyre, from which a cloud of black smoke is already rising, making a dark background for the white-robed Dido and her sorrowing attendant, who is dressed in a rich red. At one side Iris appears with her rainbow, as a sign of hope in the hereafter. At the other, low down and near the horizon, is the ship that is carrying Eneas on his voyage. The picture affords an excellent study in the art of composition as it was understood and practised by the academical schools of the last and the beginning of the present century. The eye is carried diagonally across the picture from the upper left-hand corner to the corner opposite, and up again toward the upper right-hand corner by cleverly varied masses of light, of which the central one is given by the white dress and pale flesh tints of the principal figure. This is surrounded by masses of rich, dark crimson, varied in tone, given by the dress of the attendant and the cushions on which the queen is lying; to these again succeed the large masses of black smoke, and the pile of logs which, being in shadow, is also very dark. Thus the succession of colors in the one direction is pale blue, pale flesh color, and white—the dress is mostly in shadow, therefore grayish—and pale blue again. In the other direction, it is, starting from the bottom, dark brown, dark red, the white and flesh color of the principal figure, dark red again, and the brownish black of the cloud of smoke. The execution is in thick impasto, with a good deal of glazing in the shadows. The uncommon preservation of these glazes saves the picture from the washed-out look which many of Reynolds's paintings now have, owing to the fading of the pigments or to injudicious cleaning, and enables one to understand how he has come by his reputation as a colorist. As a painter of imagination in "the grand style" Reynolds can never be ranked among the great masters. Yet this work is marvellously facile in execution and full of consummate knowledge, while in its rich and harmonious color it would be not unworthy of Titian.

THE new lustre glass made by Mr. Louis C. Tiffany, after many experiments, brings the production of metallic lustres to the point which had been attained by the

makers of the old Italian and Hispano-Moresque wares, so much sought by collectors. The specimens shown are remarkable for brilliancy, quality, and variety of hue, varying from silvery gray to deep ruby and emerald hues. A new departure has been made by combining the mat effects of an ordinary metallic surface with the chatoyant lustres. Mr. Tiffany makes no secret of the fact that he obtains these results by mixing with the glass the ordinary coloring matters (which are all metallic oxides) in excess of the amount needed for the production of color. But to obtain the right tones in the right place obviously requires great skill in the management of the furnace, and it is unlikely that anybody less determined to obtain good results at any cost of labor and time will ever be able to compete with him. In some of the pieces so far turned out the effects obtained in the furnace are completed by the engraver, producing a rich, naturalistic ornamentation of an entirely new genre.

AN interesting collection of portraits by the Düsseldorf artist, Peterson, has been exhibited at Knoedler's new galleries on Fifth Avenue. There are no less than eight sketches and paintings of Prince Bismarck, smoking, reading, or seated at his desk. Perhaps the most characteristic of these is a pencil sketch in which the great chancellor is shown immersed in a newspaper, half sitting, half recumbent in his easy-chair. In a sketch in oils he has just turned from a table littered with papers and writing materials to face the spectator with an expression by no means amiable. A strongly painted head, also in oils, is lit from the back, and is the most pleasing of the series. Though Mr. Peterson in these portraits shows himself capable of grappling with such a rugged personality as Bismarck's, he is no less successful in his portraits of ladies, some of which, in red chalk and in water-colors, were displayed, along with a remarkable sketch for his large painting, "The Funeral," in which every figure is full of character, expressed even in the flapping of the mourners' coats in the wind. A sketch of the principal group in a large decorative composition shows that the artist is capable of excellent work in this genre also.

AT Keppel's there is a display of the drawings and posters made for The Century's "Life of Napoleon." Many of the drawings for illustrations are large and well-considered works in water-colors, of which the best are by Messrs. Eric Pape and Myrbach. The judges of The Century's prize poster competition (which was opened in Paris in July last) seem to have been guided by what are usually called "literary" considerations in adjudging the first prize of 1000 francs to Mr. Lucien Metivet for his design of Napoleon in his coronation robes, with the Arc de Triomphe on one side and the Pyramids on the other, while an eagle grovels beneath his feet. Both Mr. Duplay's drawing and Mr. Dodge's seem to us better. The judges were Gérôme, Detaille, and Vibert.

THE ART AMATEUR FOR 1896.

WITH the present issue The Art Amateur completes its thirty-third half yearly volume. As usual, there is something to be said about intended improvements and extension of the scope of the magazine. We would particularly call attention to Mr. Stansbury Norse's introduction to his forthcoming series of talks to mothers and teachers on Teaching Children to Draw.

His peculiar success as head of the art department of the State School of Design at Potsdam, N. Y., leads us to believe that he will be able to show that it is feasible to teach drawing at home through the agency of parents, even though the latter themselves may never have learned to draw. This will sound paradoxical to some persons; but it is simple enough. Anybody can learn to draw, as anybody can learn to write; and what can be easily learned it should not be difficult to impart to others. We are far from saying that by learning to draw one can become, or teach another to become, an artist, any more than by teaching to write one can create an author. Moreover, the artistic bent of a child, if it exists, will be quickened through a knowledge of drawing. If nothing else comes from the attempt, the pupil at least will be taught to see, and that of itself is a much rarer accomplishment than most people suppose.

Almost on the same lines, although more especially for the art student, are the articles on "Elementary Drawing," by Miss Hallowell, who teaches the Class on

Illustration at the Pennsylvania Academy of Fine Arts. From the pen and pencil of Professor Von Rydingsvård we are to have monthly articles on practical designs for wood-carving, carried out on the sound principles he imparts to his classes at the Teachers' College, where he prepares pupils to become instructors in this branch of manual training. We shall have lessons on modelling similar in character. All this is only preliminary to what we shall attempt by and by; but it may be enough to show that The Art Amateur is fully alive to the importance of teaching art in its more elementary phases both in the home and the school. To do this more thoroughly than has ever been attempted before will be one of our future aims.

As to the more advanced branches for the art student, a glance at the contents of any number of The Art Amateur will show that we have no intention of surrendering a field which from the beginning we have been so fortunate as to cover satisfactorily.

Having many able contributors in this department, it may seem invidious to refer to but a few of them by name; yet it will be a satisfaction to many of our readers to be assured that they are not to lose the instruction of certain special favorites. Mr. Ernest Knaufft will continue his articles on Drawing for Reproduction, and M. B. O. Fowler hers on painting Flowers, Figures, and Landscape in Oil, Water Colors, and Pastel. Mrs. Redmond will confine herself chiefly to Flowers, Fruit, and Still Life, and, by the way, she will furnish one of the three color plates to be given next month—a panel of Fleur-de-lis (uniform with her American Beauty Roses), showing the painting of it in progressive stages. An article on the study of the same popular flower will be contributed by Miss Patty Thum.

In China Painting instruction it would be difficult to improve on our present staff, with such specialists as Charles Volkmar for underglaze, Mrs. Leonard for "raised paste" and "jewel" decoration, L. Vance Phillips for figure and miniature work, and C. E. Brady, Mrs. Leprince, and Lucy Comins for general articles. Miss Anna Siedenburg will resume her glass-painting designs and instructions.

What is required of designers by manufacturers will form the subject of some valuable hints by Mrs. Candace Wheeler and Miss Cory, whose practical knowledge and experience in the designing of textile fabrics and wall paper, respectively, will make them valuable guides to the novice seeking to earn a living by such work.

"Talks on Embroidery," by Mrs. L. Barton Wilson, will be continued, both Church and Home work receiving attention. Several beautiful ecclesiastical needlework designs are in hand, ready for early publication.

Those who were readers of The Art Amateur a few years ago, when Mr. Brunner and his associate, Mr. Tryon, supplied The Art Amateur with a valuable series of illustrated articles on inexpensive Home Decoration and Furniture, will be glad to know that these well-known architects have in preparation for us articles and designs of a similarly practical character. There will be the usual effective drawings of interiors by Mr. W. P. Brigden, and, in addition, drawings of artistic furniture and draperies, besides complete rooms, by Mr. C. A. Vanderhoff, a very clever draughtsman, whom it is a pleasure to welcome to our corps of artists.

As to our Color Studies, we may venture to hope that such reproductions as we give this month will be taken in earnest of what may be expected during the coming year. Attention is also called to our offers of Special Portfolios of Additional Color Plates, the choice of any one of which is absolutely free to every subscriber to the magazine for 1896. The contents of each of these portfolios is devoted either to Flowers, by Paul de Longpré and other well-known artists; Animals, by Helena Maguire and others; Landscapes and Marines, by Bruce Crane, Edward Moran, Annette Moran, H. W. Ranger, James M. Hart, Sanchez-Perrier, George Hitchcock, Carl Weber, Kruseman Van Elten, and Robert Wickenden; Fruit, Flowers, and Still-Life, by Victor Dangon, Clara Goodyear, Maud Stumm, Patty Thum, Mathilda Brown, and others; Figure subjects, by Albert Lynch, Charles Sprague Pearce, J. G. Brown, Frank Fowler, Alice Hirschberg, Max Guyon, Mary Eley, J. Carroll Beckwith, Hugh Merles, Hubert Herkomer, Henry Mosler, and Sir Frederick Leighton; or Genre and other pictures, by F. C. Jones, A. D. Turner, Gamba, Chialiva, and A. C. Murphy.

For further information, we refer the reader to our circular, which will be sent to any one asking for it.

ARTISTS' SIGNATURES.

I.—EUGÈNE DELACROIX.

EVERY expert in handwriting knows that a man's style changes, often very considerably, in the course of years. It is a matter of importance to collectors that they should bear this in mind; and the more importance they attach to a signature as a mark of authentic-

has seen but a few examples of each artist. As a rule, the neatest and most careful signatures are the earliest, as is the case in those of Eugène Delacroix, which we reproduce. That of 1819, which heads the list, is by far the neatest, all in capitals, and the artist's age, 21, carefully noted at the bottom. Those of 1831 and 1834 are very similar, but the latter is a little the freer. That of 1838 is much freer than either of the others. From

It would be unwise to rely on such general observations, however, as a man's hand may vary extremely within a very short time, as he is more or less hurried, nervous, or preoccupied. Delacroix occasionally signed himself in the Italian fashion, "Eug. Delle" or "Della," "croce" being understood; and at least once he has made a rebus of his name, signing with the figure 2 (deux), the musical note, la, and a cross. Many of his

EUG-DE LA CROIX
ANN-1819
ÆT-21-

Année 1844 — N° 805

Eug. Delacroix.
1844.

Angelle 18 oct. 55

1855

Eug Delacroix à son ami
Th Fielding 9th 1824

donne à Jenny Le Guillon
Eug Delacroix

1845

Eug Delacroix
1828

EUG DELACROIX
F. 1831

Eug Delacroix
1848.

Eug Delacroix 1857.

Delacroix
1833

Angerville 17 oct. 57. — Eug Delacroix

1857

EUG. DELACROIX
F. 1834

Eug Delacroix
1849

Eug Delle
1858

25 Oct. 58. à Jenny.

1858

Eugène Delacroix
1835

2 & 1/2 +
1851

Eug Delacroix
1859

EUG. DELACROIX
1838

Eug. Delacroix
1852. *Eug Delacroix.*

1863

Eug. Delacroix
1839

à Alexandre Battu Setit souvenir reconnaissant pour le plaisir qu'il m'a fait à Angerville mai 1854

L.D. 1843.

ty, the more should they study the changes which the same artist's signature has, in almost all cases, undergone at different periods of his career. We intend to give examples of the signatures of artists whose works, being much sought after, are frequently counterfeited. It will be seen that to become an expert in signatures requires almost as much study as to become an expert in paintings, and that one may be easily deceived if he

the beginning, he used a running hand, or italics in signing water-colors, drawings, and lithographs, and later he signed many of his paintings in the same way. These signatures vary extremely, and in the most irregular manner. Still, it will be seen that the signatures E. D. 1843, "donne à Jenny Le Guillon, Eug. Delacroix," of 1845, and "Eug. Delacroix" of 1844, are in a heavy and cramped hand which does not appear elsewhere.

best lithographs, as the series of illustrations of Goethe's Faust, are unsigned, and he was not in the habit of signing his studies from nature, except with a date and the name of the place. Occasionally a work given to a friend bears quite a little inscription, as on that presented to Alexandre Battu in 1854, "in gratitude for the pleasure which he has given me at Angerville." Later we will give signatures of English painters.

A VISIT TO JOSEPH ISRAËLS.

(Concluded.)

SOMETHING ABOUT THE STUDIO OF THE FAMOUS HOLLANDER, AND HIS IDEAS ABOUT PAINTING.

THE occasion presenting itself, we asked Mynheer Israëls if he had always painted in the same way as he does at present.

"Yes," he said—"at least, ever since I have been known as a painter. Of course the pictures I painted when I was a young man don't look like those I paint now."

We told him we had seen a large canvas of his in the hall of the house where he had a studio when he lived in Amsterdam; that we would not have suspected that the picture was painted by him but for the signature.

"Did you see that picture?" he exclaimed, smiling. "No, it's not like the work I do now, is it? That picture was painted when I was in my twenties. I was very much discouraged at that time, too. Yes, and at thirty, if some one had offered me a position at three thousand guilders a year, no matter at what sort of work, I would have accepted it with pleasure, and thrown up painting altogether. I couldn't sell my pictures then, and thought I never would."

Just then we heard a knock at the door, and before Israëls could say "Come" it opened, and Mesdag entered.

He came on business—something to do with the coming exhibition. He was in a hurry and remained but a few moments.

After Mesdag had gone we told Mynheer Israëls that we wished to have a good look about his studio.

"Well, you're in it now," he said, making a sweeping gesture with both arms. "It's not a very showy place, is it? But I don't want a showy place. Have you been in Mesdag's studio? His is more stylish than mine; but I couldn't work in a studio like his. There wouldn't be room enough in it for me; then, too, I should be afraid of injuring some of the valuable things that are about. I consider my studio simply as a workshop. I keep all my valuable and pretty things in the house."

Israëls' studio is indeed very plain. It looks like a workshop and nothing else. It is a square-shaped room, and measures perhaps thirty feet each way. There is no attempt at adornment to be seen in it anywhere. True, there are a few pictures on the walls—on one wall, I should say, for all but a few are bunched together on the wall to the left of the entrance. There's a carpet on the floor, but undoubtedly it was put there more for comfort than for ornament. There are no rugs, no draperies nor furniture even that is noticeable as art furniture—in fact, nothing is in the studio serving a decorative purpose only—not a thing.

The prevailing color of the room is a grayish brown. The carpet is brown and of a small-patterned design. It is neither light nor dark in color. The walls are a shade or two darker than the carpet and papered.

There were five or six easels in the room when we were there—and very plain-looking easels they were too—each holding its canvas. There was a painting stand, the top of which was thrown back, disclosing a scatter of brushes and half-squeezed tubes of color, and a gray-looking palette with one brush sticking from the thumb-hole. Near this stand was a table, a small, light piece of furniture, square on the top and made of oak—brushes and color on this too. There were four or five common, upholstered chairs and an easy-chair in black leather, a foot-stool or two, a large portfolio-shaped rack filled with drawings, and a stack of canvas against the wall opposite the pictures, that is about all.

"You notice my window?" said Israëls. "You see I've put it close to the corner. I think it better to have it there than in the centre of the wall. By that plan I get more working room in the studio."

This window is about ten feet square. Its lower edge is perhaps six feet from the floor, its left edge within four feet from the corner of the room. Under the window was a table which would probably measure four by six feet. This table seemed to be used as a catch-all.

To the left of this table and quite close to the corner is the main entrance to the studio.

"But you must look at this," said Mynheer. "See, this is where I paint all my interiors, or, I should say, make them up and pose my models. I am very proud of this corner."

He had walked toward the back of the studio, and we followed. To our left was what appeared to be the interior of a room in a peasant's house—two small



square windows placed close together, each with a white curtain of some light, transparent stuff stretched on a string across the lower half, a table under the windows, and a couple of old chairs; on the wall a clock.

It is a sombre corner and full of dark shadows, for little light filtered in through the small panes, beyond which we saw a ray of sunlight playing on the leaves of the shrubbery in the garden.

"Is it not suggestive?" said Israëls. "When Mauve saw it for the first time he was charmed. But come, I'll show you where I pose my models for out-of-door effects. See! in here," and he opened a door which we had not noticed, for it was covered with the same paper that the walls were covered with. It opened into quite a spacious room, the walls of which, as well as the top, were of glass.

"I have conveniences, haven't I?" he said as we entered this apartment. "It is delightful to work here in summer, and, as far as light is concerned—well, it's practically out-of-doors, isn't it?"

Coming back to the principal studio, Israëls continued: "This is where I keep my costumes," and he opened another door we had failed to detect, which led into a small room, really a large closet, where, hanging on the walls, were what seemed to be a lot of old, useless clothing.

"I have every sort of thing here in the way of old clothes," he went on to say; "that is, of the kind that the people I put in my pictures are likely to wear. See! Here are fishermen's clothes, and fisherwomen's too," he said, smiling, pulling at one of the hanging bunches of wearing apparel—"Scheveningen people these clothes belong to."

"I suppose you have the costumes of the Markeners and Vollandamers as well?" was suggested.

"No, I have not. I dislike costumes; that is, I dislike to paint them, and I never do. Of course, I mean the costumes that are particularly noticeable as being odd, like the costumes of these people you spoke of. I don't care to attract attention to my pictures by dressing the people I have in them in an odd fashion. I'm not a painter of clothes, so I strive to dress my models as simply as possible. I like to paint the Scheveningens because their dress is so simple and natural, and for country people those about Laaren are paintable for the same reason."

We were now in the studio again.

"Well, I think I've shown you about everything," said Israëls, smiling up at us and making again that swinging gesture with both arms, after which he put his hands into his trousers' pockets.

"And we are very grateful for the trouble you've taken in showing us about; but these pictures on the easels—we would like to see them very much. May we?" I asked.

"Certainly you may. I want to show them to you. You must tell me what you think of them. You must criticise them as I did yours. But none of them are finished, and this one," he continued, wheeling a large canvas into view, "I've only just rubbed in. The colors are very bright, ar'n't they?—too bright, of course, but I like to begin a picture so. It will be easy to tone it down as I go on with it. And this sky," he went on to say, stepping to the canvas and sweeping his right hand over the upper part of it, "must go way, way back. Do you like it? Don't you think it will be an interesting picture when it is done?"

The painting we were looking at represented a sea—



beach with children playing in the water at the left and centre foreground; a stranded fishing-boat or two was at the right and some distance into the picture.

"And here is quite a different thing altogether," he continued; "I hope you'll like it." He had pushed the first canvas aside, and was now tugging at another, using both hands and feet to get it into position.

"All three of us stood looking at this second canvas for a moment or two without speaking. Then my companion said, 'I like it very much; but how sad it is, how lonely!'"

Israëls' face shone with delight at her words. "You think it is sad and lonely? I am very glad. I tried to make it so, and am glad you spoke as you did without a word from me. Yes, I tried to make it melancholy," he said, giving the last word a French pronunciation.

This canvas represented an interior of a peasant's house. It was an interior almost without furniture. There was a clock on the left wall, with its hanging chain and weight. Nothing in the foreground, but way back in the dark of the room was seated, near a fireplace, a figure, and by the figure a cradle.

It was an excellent example of how little was needed to make a picture, yet the loneliness, the "melancholic," as Israëls put it, that was depicted on this canvas was due in a great measure to this absence of things generally found in a room of this sort.

Undoubtedly the picture is finished now, and although it may retain its original character, it probably looks very different so far as mere paint is concerned than when we saw it. Then it was glossy from the amount of oil that had been used with the color, and bits of unpainted canvas showed here and there. It spoke strongly of the impatience the master had felt when working on it. It was a big sketch, an impression only.

"I like the picture so far," said Israëls, "and I hope I will make a success of it," pushing it back to make room for another.

It was a delightful twenty minutes or so that we spent looking at his pictures, and it would be difficult to tell whether Israëls or his paintings delighted us the most.

How enthusiastic he was over his work! He talked and acted for all the world like a young art student instead of a man, an old man, who had long been in the service. One might expect that because of his years (he is more than seventy) his enthusiasm for painting would have burned itself out by this time. But no. Each fresh canvas delights him now as much as ever a fresh canvas did, and he is still quite sure of producing the best picture he has ever painted.

We asked him to tell us something of his manner of working in water-colors.

"I don't know exactly how to answer your question," he answered. "I simply work and work until the picture is done. I work with brushes, some white rags, perhaps a sponge; sometimes I paint with my fingers—in fact, I will use anything to bring the desired result. I don't think I have any particular manner of working."

"What sort of brushes do you use?" we inquisitively inquired.

"Generally this sort," he answered, moving to the table and picking up what looked to us like a good-sized camel's-hair. "Often I use bristle brushes, the sort I paint with in oil. I use Whatman paper. It's the best, and will stand more rubbing than any other; yet that even will rub through sometimes; but I have often, in such cases, pasted another piece on the back, over the hole, and gone on with the picture. As to colors, I use very few—some blue, red, and yellow, and perhaps brown. But the manner of working matters little, or even what colors are used, if one has a good picture in here before beginning to paint," he said, tapping his forehead with his forefinger.

"I shall hope to hear from you and your work sometime," he said, as we shook hands with him at the studio door. "I shall not forget you, and if it should happen that you ever come again to Holland and I am still living, I hope that you will both come to see me once more."

And so we left the illustrious painter; yet, after all, it was the man and not the artist that had pleased us the most.

F. M. COLLINS.

FOR a gray background to a portrait use white, black, a little Indian red, and yellow ochre. For yellow, suitable for rich, dark complexions, white, raw Sienna, and Vandyck brown. For olive (fair complexions), terre verte, Naples yellow, black, and white. Brown, suitable for auburn-haired persons, black and burnt Sienna.

HINTS FOR YOUNG SCULPTORS.

II.—MODELS FOR STUDY IN THE ROUND—MODEL-LING A HEAD.

AS in every other study, it is best to begin with the simplest and easiest tasks. Now, natural forms are not the easiest to copy. They are always more or less irregular, and with them it is difficult to be sure that one's measurements are exact. The cube, the sphere, the ovoid, are easier, and the student should first practise upon them. He will find that the notions of form and proportion that he gets in this practice will be of use to him as long as he lives; besides which he will be learning how to handle his tools and material. He should, therefore, concede to this sort of work its real importance. It is a fatal mistake to make a careless beginning.

Sets of geometrical models are sold, made of papier-maché, of wood, or plaster-of-Paris; but the student can easily make his own models out of strong cardboard. Draw on a sheet of cardboard an equilateral (equal-sided) triangle, and upon each of its sides another; you will then have your original triangle inscribed in a larger one, whose angles will be opposite the sides of the first. Cut out this large triangle, and run a sharp penknife along the sides of the smaller one, but without cutting through the cardboard. The three corners will then bend up and come to a point, and you will have a regular triangular pyramid, the sides of which may be fastened together by pasting strips of thin paper over them. A cube may be formed in a similar way by drawing a square, drawing another square on each side of it, and an additional square on one side, which will fall over to make the top of the cube. Similarly, one can form apparent solids composed of pentagons (five-sided figures), hexagons (six-sided), and so on, and will remark that the greater the number of sides, the nearer one approaches the perfect round—the sphere.

It is not so easy to make curved figures unless one owns a lathe, and it is as well to buy a sphere, an ovoid (egg-shaped figure), and a cone, if there is no turner in the neighborhood who will make them.

A good bit of practice will be by modelling your pyramid in clay. Since all the sides are of equal length, a single measurement is all that will be necessary. You can put your cardboard model on your bench and trace its outline with a lead-pencil. Upon this build up roughly wet clay with your fingers into something like the required shape, keeping the lines at the bottom clean and sharp. Fix a piece of string the length of the side with a thumb tack at each of the angles. Where these three strings meet, when drawn up, is the apex or point of your pyramid, and they will mark in the wet clay the outlines of all three of its sides. This much given, it is necessary only to use the tools for slicing away the unnecessary clay, or the fingers for adding clay where necessary, and for smoothing the surfaces. Having now a three-sided pyramid, you may divide each side at the base into three, and shave off the clay from the apex down to the points thus placed. This will give a six-sided pyramid, and repeating the operation, you will have a twelve-sided pyramid, which is a pretty close approach to a sphere. Do the same with a cube, and, as already hinted, you will have an approach to the sphere. This will teach you better than any number of words how by multiplying planes you arrive at curved surfaces, the advantage of which method is this: it permits of easy and accurate measurement. In taking any measurement, in fact, with the calipers, you are measuring simply from point to point in a straight line, and, therefore, on a plane surface. To get the projection of the actual surface within that plane, you measure again the smaller planes into which you may divide it, and you finally rely on your eye and judgment for the exact character of the curve.

To understand this more clearly, build up a sphere on one of your pasteboard solids by adding clay on its sides, bringing the whole to a regular curvature with the fingers; you will then see how the measurements of the plane surfaces of the original solid may serve to

measure the sphere. In like way build up and take apart an ovoid.

This is the regular form to which the human head most nearly approaches; and when you have mastered it, you may begin to block out a head. There is a cast of a blocked-out head which may be got for a few dollars from any dealer in art supplies. Make a clay ovoid of a little larger size and set it upon a cylinder for a neck, with, if you like, a mass of clay to represent the bust. Now take measurements for the positions of the eyes, the tip of the nose, the mouth; then for the larger planes which you observe on your copy; then for the smaller, adding clay, and taking it away as may happen to be necessary. You will thus proceed with a good deal of security, making no gross mistakes. When the "blockhead," as schoolboys usually call it, is well copied, you may go at once to Michael Angelo's head of Julian de' Medici, one of the finest things ever sculptured, yet so broadly treated that, after the preliminary training outlined above, you should find it possible to make a pretty good job of copying it. These two heads will be useful again if you take up drawing, and in any case the Julian de' Medici is one of the most beautiful things that you can have to ornament your house. Do



SIR THOMAS LAWRENCE, P.R.A.

(Born in 1769, he studied under Sir Joshua Reynolds, and eventually succeeded him as President of the Royal Academy. He was court painter to George III. and George IV., and the last of the old-school painters of the British aristocracy and gentry. He died in January, 1830.)

not forget, if you have to leave your work for more than an hour or so, to cover it well with dampened cloths, and to do the same for the clay in your tub or bowls. Otherwise it will crack in drying, and fall in pieces.

A PICTURE should be finished in the frame. It often saves work which might otherwise be thrown away, for one instinctively feels the need of a frame, and in finishing a picture one tends to paint the edges more carefully than even the centre, so as to isolate the picture from surrounding objects, which is just what the frame is intended for.

IVORY BLACK is used to qualify colors which would be crude without it. Most of the best French painters use it in a very careful way, mixed with silver white and other colors to produce the charming grays seen both in landscape and figure paintings. Blue black is cold in quality for flesh, though useful at times; but *noire d'ivoire* (ivory black) is the French painter's great stand-by to give the tone and quality to colors which otherwise would be hard and lacking in quality. It should always be modified with white, yellow ochre, and perhaps a little red, blue, etc. When once a painter learns its value, his palette will never be without this color.

THE ARTISTIC TREATMENT OF POISE.

ALL the great masters have constantly taught, both with their lips and in their works, that the artistic treatment of poise is based first of all upon a thorough knowledge of anatomy. The work of Michael Angelo is the most splendid example of this principle that the history of art can show, and in our own times many paintings illustrate the same truth. So important a subject cannot be too strongly emphasized when so many appear to ignore it. But it is a mistake to let the matter end here, and leave it to be supposed that anatomical study alone can ensure artistic merit.

The rendering of a true harmonic poise is conditioned upon a very delicate element in the artist's nature, which may be characterized as the sense of rhythm. This sense is one which is manifested in relation to music, to form, and to motion; and those who have it in one department are likely to have it in another, while those in whom it is deficient show their lack in all three ways. It often happens that in a company of children drilling in a gymnasium, some few are so utterly insensible to the beats of the musical accompaniment of the exercises that their steps in marching or their motions in swinging dumb-bells and wands are always out of time. Lacking the sense of rhythm in sound, they lack it also in movement, and make but an awkward appearance.

Now as the sense of rhythm is necessary in order to be graceful, it is even more important as a means of representing the graceful, and without it all the anatomical teachings that the books contain cannot produce an artistic poise in marble or on canvas.

I was listening one day to the inspiring strains of a delightful march, when my eye fell on a large photograph of Gustav Richter's portrait of Queen Louise, hanging near the piano. It represented a graceful and queenly figure descending a stairway. As I looked, it suddenly occurred to me that the Queen was stepping in time to the march, and in a moment more I could easily imagine that the music I heard was floating from the palace door, and that the Queen's pace was measured by its beats. The fancy rested upon sound principles of æsthetics. The figure is drawn in so perfect a rhythm of majestic motion that it would accord harmoniously with the rhythm of any dignified music.

The famous "Dance of the Muses," by Giulio Romano, is another picture which can easily be interpreted by music. Apollo takes the lead, poised in an attitude of perfect grace, and with him the nine Muses circle about with long, swinging steps that are the very poetry of motion. Watch them while you play a polka or a gallop, and you will see what perfect time every one keeps. It would seem as if the artist must have painted to the accompaniment of music, so strong is his sense of rhythm. The marvellous execution of this picture is better appreciated when brought into contrast with other paintings in which the same motive is attempted. In his picture of "The Last Judgment," Fra Angelico has represented a group of angels joining hands in a circle upon the flowery meadows of Paradise. The flowing draperies entirely conceal the feet, and the poise gives no suggestion of motion. The chief charm of this unique artist lies in the transcendent sweetness of the faces he so delighted to paint, but he can teach us nothing of bodily grace.

As a masterly treatment of poise, probably no painting equals Titian's "Assumption." In each one of the disciples in the foreground the artist has produced a distinctly individual attitude, uniting all the diverse elements into a harmonious whole, in which the whole effect is an upward striving after a receding ideal. The figure of the Madonna gives the impression of actually rising in the air. One may study it forever without discovering the secret of that buoyant upward movement which no one has been able to imitate. The Virgin of Murillo's "Immaculate Conception" is in a floating poise, quite different but exquisitely beautiful in its own way; while "The Sistine Madonna" is manifestly advancing toward the spectator with a rhythmic motion attuned to the music of the spheres. One may turn again and again to these three great historic paintings for new lessons, and never cease to wonder at the mar-

vellous poetic and rhythmical sense which, above and beyond all knowledge of anatomy, guided the hands of the artists.

An interesting painting to study is Raphael's "St. Michael Slaying the Dragon," in the Louvre at Paris. The Archangel swoops down upon his enemy in a swift motion that is full of power and yet exquisitely light. It is profitable to compare it with Guido Reni's treatment of the same subject. The latter is a noble work, and preferred by many to Raphael's painting because of the calm, seraphic beauty of the victorious St. Michael; but, in the matter of poise, Raphael's conception is much more poetic and inspiring. Giovanni da Bologna's "Flying Mercury" is a good counterpart of Raphael's "St. Michael," having the same bird-like grace.

The art of poise belongs peculiarly to the province of the sculptor, and the painter who would represent his figures gracefully must sit at the feet of Michael Angelo and the Greeks. From these great masters he will learn what books can never teach and what words can never convey of the infinite adaptability of the human form to express the highest poetry of life.

E. M. HURLL.

WHEN varnish has been applied too soon or too thickly, it often forms a bluish mist or bloom, which destroys the effect of the picture. If the trouble is but slight, a good rubbing with a silk handkerchief will cure it. If not, the picture must be rubbed all over with linseed-oil, till the bloom disappears. As little oil as possible should be used. It may take several days to dry again, but the good effect will be permanent. Never apply varnish thickly or in great quantity to a picture. Only that quantity necessary for the immediate effect of bringing out the colors should be used. When, after a while, it sinks in again, apply another slight coating, always taking care to have picture, varnish brush and saucer or other receptacle very clean. In that way you will avoid much trouble from cracks and running of the varnish. Should it become necessary to take off the varnish from a picture, say to repaint part of it, the process requires but a little patience and care. Choose some portion of the picture that is painted solidly, and rub there steadily with the thumb until the varnish first wrinkles and then comes away in a fine dust. The rest can then be stripped off in shreds. It is best to avoid the parts that are glazed at first, for fear of taking some of the paint off along with the varnish.

TONE, SHADE, HUE, TINT AND VALUES.

WE are frequently asked to give definitions of the terms "tone," "shade," "tint" and "values." We are not surprised that readers should be occasionally puzzled, for these terms are commonly used by different writers, and even by the same writer, in different ways. Thus "tone," in the best English usage, means the prevailing color of a picture or a scene, as a "reddish tone," a "greenish tone." And as colors are divided into warm colors—that is, red, yellow, orange and their modifications, and cold colors, blue, bluish green and their modifications, we also speak of a "warm tone" and a "cold tone." But, owing probably to the fact that the prevailing color of a scene is usually due to the light that illumines it, and that again most often to the state

one color and other, but even artists often use it of the colors themselves, with this relation in mind. English writers on art find still another employment for the word "tone" in this way, speaking of a touch of color regarded as relatively darker or paler than other colors as "a tone." The French use the terms "ton" and "les tons" for the separate touches of color in a picture considered in all their relations to one another, not only as to depth or intensity, but also as to purity and luminousness. Because of this multiplicity of meanings, all of them sanctioned by usage, the reader is often obliged to determine the particular meaning that the writer has in mind from the context, and even when the writer knows exactly what he means, this may be difficult enough. But when, as often happens, the critic or essayist has, himself, but the vaguest notion of the meanings of these terms, then,

indeed, the reader may be excused if he or she can make no sense of his article. It is to be wished that people would agree to use each of these terms in a definite way. "Tone" might be restricted to the meaning of the French word "ton;" that is, a touch or passage of color considered in all its relations with the other such tones in a picture; the term "general tone" might be used of the picture as a whole; "values" should refer only to the relations of dark and light; "shade," to the partial absence of light or the modification of a color by mixing black with it; "tint," to the modification of a color by light, and "hue," to the modification of a color by adding a little of another color to it.

FOR sketching in black and white there is no



"NATURE." (CHILDREN OF MR. CALMADY.) FROM THE PAINTING BY SIR THOMAS LAWRENCE, P.R.A.

(This is one of Lawrence's best-known works—perhaps the best of his portraits of children. Charming as the reproduction is in black and white, the original has been severely criticised as a painting. Williams calls attention to the purple shadows of neck and arms, the "deep bluish shade in the neck of the youngest child, the red in the right-hand corner, and the purple reflections upon the infant's legs.")

of the atmosphere, some English and American writers say that a picture has "tone" when they mean that the atmospheric effect is well rendered. In this sense "tone" is nearly equivalent to the French term "l'enveloppe," by which is meant the unifying effect of the atmosphere that surrounds and as it were envelops the objects included in the scene. As to "shade," the word has two meanings. It may mean simply absence of light or a modification of a color by an admixture of black. But ladies often use the word to mean any modification of a color, whether by an admixture of black or of white, or of another color. In the latter case, the proper term to use is "hue;" in the case of a color being mixed with white, it is "tint." The word "values," as it is often used, is the most puzzling of all. Properly it refers strictly to the relation of dark and light between

drawing medium to equal charcoal. It works rapidly, and its effects can be made very telling. A coarse, thick outline must always be avoided; to insure a fine one, begin by getting the best charcoal obtainable. Vine charcoal has the finest grain. There is little difference in the respective prices, but the quality varies greatly; therefore be particular in your choice. A great deal depends on the way in which the charcoal is cut. It is hopeless to bring it to a fine point, as the point will crumble and disappear with a few strokes, but if cut flat like a chisel, you can draw lines as fine as can be wished for with the greatest ease, and your piece of charcoal will last much longer than when pointed. Shade your study slightly with hatched lines, indicating very carefully the salient points rather than modelling them up. Practice of this kind is a good preparation for future work in illustrating.

HINTS BY A PORTRAIT PAINTER.



THE student who would be a portrait painter should give his attention first of all to character; arrangement and color may be attended to in the second place, and least important of all is execution. It is beginning to be realized by American artists that a distinct race type is being formed here, and that one cannot with propriety import from France, or Germany, or England a way of rendering character as one might import a French bonnet or an English coat. Indeed, even in matters of dress we may be said to be acquiring a distinctively American taste. A man of means and culture no longer looks, either in dress or in person, like an Englishman or a Frenchman at all as often as he did at the beginning of the century. And the type of character, of which examples already abound, is one that should inspire the artist, as it shows both intellectual and physical qualities of a high order. The artist's duty is, above all things, to strike this note of character. It is of little consequence in what key he paints, whether high or low, or whether he paints thinly or heavily; and the essential quality, that which will last, is character.

Unfortunately, patrons are sometimes so misguided as to choose a painter who embellishes his work in the direction of what I may call the *bonbonnière* style. The masterpieces of portrait painting, such as the finest last century English portraits of Gainsborough, Reynolds, and Romney, are of quite another sort, broad and vigorous, and marked by a dignified reserve in the matter of elaboration. And of late people incline to see that the pretty style does not wear as well, and require to see themselves as they are; but, it should be understood, at their best, not at their worst. The artist should refuse to paint if he sees that his sitter is fatigued, and he should himself, I may add, be in as good condition at the beginning of his day's work as an athlete at the beginning of a race.

The first and fundamental part of the work is the drawing. Drawing means, properly, the location of forms. The way in which one line connects with another is of comparatively slight consequence; but the lines should bound accurately proportioned spaces or planes; that is the essential part of drawing. Given a head in full light, the masses of dark represented by the hair, eyes, and mouth should be of their true relative proportions and properly distanced one from another. Presuming that the painter has located hair, eyes, mouth, nostrils, chin, ears, and has surrounded the head by an outline dividing it from the background, he has the fundamental part of the portrait—the drawing. Let him now fill in the masses thus indicated with color generally true to the color of the sitter—if a blond, in fair tints; if a brunette, in darker. Let hair and eyes be put in broadly of their natural colors, the drapery painted of its general tone, the background massed in; he will already have on his canvas what, in its general aspect, will give a true impression of the intended portrait. It is important that this should be satisfactorily attained before the work is carried any farther. If mistakes are visible, the work should be scraped off and begun over again. However tempting it may be to proceed to details of face or dress, the temptation should be resisted until this "ébauche" has been made true and just. The more pains an artist gives to this part of his work, the more able he will become, and the stronger and the more satisfactory will be his painting.

My own practice has changed a good deal in the last ten years. A pupil of Carolus Duran, admitted to his friendship and a great admirer of his work (as I am still), I was, at first, too strongly influenced by him, and, I now believe, retarded my own development by following his method too closely. Still, I believe that method to be right in many important respects, for Carolus Duran had based his style on that of Velasquez, with which I sympathize more fully to-day than with that of any other painter. But on returning to America, and beginning to search a way for myself, I gradually departed from the style that I had acquired from my teacher. I endeavor to work as much as possible directly, and to advance as far as possible at each sitting, and I very rarely touch a canvas in the absence of a sitter. As a head proceeds toward completion, after the first painting, it becomes necessary to seek for roundness, for the modelling of planes into one another, and for the careful location of detail. As much of this as is necessary; but I would ask the student to be very

careful not to go too far, so as not to lose or weaken the essential character of his portrait.

Another thing that I would advise him to be careful about, is to keep his colors pure. The carnations especially should be kept clear, and the lights frank. My palette, partly for this reason, and partly because of the many-hued satins and other stuffs now worn, is rather larger than is necessary for a student. It is laid thus:

Silver White, Yellow Ochre, Cadmium, English Vermilion, Brun Rouge, Light Rose Madder, Capucine Madder, Dark Rose Madder, Mauve, Emerald Green, Vert Emeraude (not the same thing, though the name is simply the French of "emerald green"), Cobalt, Prussian Blue, Raw Sienna, Burnt Sienna, Raw Umber, Brun de Bruxelles, Ivory Black.

In painting a head, for the flesh I find the following much shorter list to be all that is necessary:

White, Brun Rouge, Yellow Ochre, Umber, Cobalt, the madders. To this the student may add what he finds essential for the hair and drapery, and so form a palette of his own.

While I am upon those practical details, I may add that I require of every student that he should have one or two sable brushes for drawing, and a dozen or more bristle brushes, varying from a quarter of an inch to an inch in width. Canvas that is neither very rough nor very smooth is the best. For the first painting, I have on the edge of my palette a cup of turpentine with which to mix the colors as I find it necessary; later, I use a mixture of four fifths of boiled linseed-oil and one fifth of siccative of Courtray.

But I would finish as I have begun, by emphasizing the all importance of a carefully constructed drawing. The student will do well to spend three or four hours upon this drawing in charcoal, though an artist of experience may dispense with it and lay in his head directly with the brush. This done, the planes should be distinguished by laying in their general tones of color. All after that is but the adding of necessary detail, in doing which the student should be constantly on the alert to avoid diminishing the strength of what he has already accomplished.

J. CARROLL BECKWITH.

DRAWING FOR REPRODUCTION.

ABOUT THE USE OF "PROCESS" PAPERS AND SIMILAR MECHANICAL AIDS.

SOME account of the auxiliaries to the pen in common use among draughtsmen for photo-engraving, no doubt, will be acceptable to readers of *The Art Amateur* who are studying to become illustrators. It must be said at once, however, that most of these helps serve no better purpose than saving time. The draughtsman employed in a newspaper office finds them valuable in varying the appearance of his work and in covering down large spaces quickly, but the result is always more or less mechanical-looking; and as practically everything can be done with the pen that can be done in simple black and white, there is no artistic reason for troubling about these means.

The most artistic adjunct to the pen, and one to the use of which no exception can be taken, is the brush. For putting large spaces of solid black it is indispensable, and for very large work it is useful in outline. The quality of a line drawn with the brush is very pleasing; it lacks the hard edges of the pen line, but is nevertheless very definite. When working for a very great reduction, the breadth of the line is important, and any line easily produced by the pen may come down too narrow to be effective. But the principal use of the brush is in bold decorative work, in which black masses are contrasted with masses of white and a few tints. For this purpose it is best to use indelible black ink, over which ornament may be drawn in Chinese white without danger of washing up the black, as might occur with ordinary India ink.

Next to the brush, the lithographic crayon is to be commended. It is more convenient to use along with pen-work than charcoal, and it can be used on a smaller scale. The paper must *not* be Bristol-board, but must have a "tooth." For experimenting, three-cent sheets of Michelet charcoal paper will do very well; egg-shell paper will also be found to be very good, and Whatman paper is, of course, excellent.

Next to crayon is spatter-work. The manner of producing it is this: You barely cover the bottom of a saucer with India ink; then, taking a tooth-brush, you dip it into the ink, and holding the brush bristles

down over your paper, run the edge of a penknife back and forth across the bristles. This will quickly cover the paper with small, irregular blots of ink, and the tint thus obtained may be made either dark or light at pleasure. The parts of the drawing that are not to be covered must be protected by an overlay cut out of thin paper, and this can be effectually done only in the case of large and simple forms, such as those of night effects or a snowy landscape under a cloudy sky. The overlays may be pinned on the Bristol-board. More mechanical means are often used in newspaper and photo-engraving offices, and are here described in order to finish once for all with this part of my subject. Prepared films are the most common, and are sometimes used by artists like Willette to cover down parts of a drawing with a gray tint. These films are of transparent gelatine. They are covered on the under side with either lines or dots in relief and inked. Stretched in a frame and placed over the drawing, they can be brought in contact with it at any part or all over, and will print off their lines or dots wherever pressure is applied. Their best use is for putting in flat shadows. They have the advantage over spatter-work, that smaller and more intricate forms may be indicated. A man's dress-coat may be covered, his white shirt-front reserved. White clouds may be reserved in putting in a sky, or touches of foam upon a windy sea. Tints printed upon paper are also used, cut out to the required shape, and pasted upon the drawing.

The various "scratch papers" are perhaps the best of these mechanical aids. They are heavy papers covered with a coating of white enamel, which may be removed with a sharp penknife. They are of three kinds—plain, stippled, and lined—and, as is the case with the films above spoken of, many different tints can be obtained. The plain sort is used for lithographic crayon and pen. Its advantage over ordinary grained paper is simply that after the drawing is done, if any part is too dark it can be lightened, and lights can be scratched out clean with the penknife. The stippled and lined sorts present, moreover, the advantage of a ready-made tint, which may be removed by the knife wherever it is not wanted. This places at the draughtsman's disposal a considerable range of effects, those of crayon, pen-and-ink, engraved tints, and scratched-out lights.

ERNEST KNAUFFT.

TEACHING THE CHILD TO DRAW.

EDUCATORS have a great deal to say about the abstract and the concrete. The best of them condemn the presentation of an abstraction to the mind of the child before he has studied the concrete, and prefer that he should learn the abstraction from the concrete. Thus he is no longer taught a rule in arithmetic and then asked to work out a problem according to the rule, but is led along, step by step, to formulate the rule himself. This method cultivates his reasoning faculties, and enables him to see clearly why the rule is true instead of why the answer is correct.

The same plan holds good in the teaching of drawing, but there are some who refuse to recognize the fact that it may be carried too far, and that the mind may be deprived of needed assistance by treating the abstract as of too little importance. If you wished to teach a lad how to do any mechanical work, your first effort would be to make him familiar with the tools, how to handle them, and how to get the best result for his labor. Let us, on the same principle, regard the tools with which the student of drawing works as of the first importance, let us make him familiar with them, and enable him to use them intelligently before we ask anything of him.

Now, many will suppose, when I say "tools," that I am speaking of paper, pencil and so forth. But something more is meant. Nothing is represented by a drawing or painting that has not an outline. The artist may not make a line upon his paper or canvas, but placing value against value in the broadest manner will produce a picture. Let us say that by this process he has presented us with one of a number of books, a pipe, or a vase containing some flowers. Now, in the whole picture there may not be a line, but every object represented must have its outline. There are those who argue that pupils may thus be taught to draw, and I admit its possibility. But a person who has no knowledge of the fundamental principles which are back of the outline thus produced is always one who has learned to draw entirely by the imitative process. There is no knowledge in his mind of why the thing looks thus, no

reasoning process that makes him certain he is right in what is designated as the drawing as distinct from the artistic merit of his work. Thus we find many artists, artists who paint beautiful pictures, who are always open to criticism as to their drawing. The truth is, that the critic looks at it from a different standpoint, and thereby discovers that, while the artist has been absorbed in perfecting himself along one line of study, he has been misdirected or misled as to another which is of immense importance. Like the concrete bed which underlies the structure which rises to a towering height, and without which, though buried far out of sight, the building would topple or collapse, the principles of outline drawing are of paramount importance.

Outline drawing is not art; it is a science. Upon its correctness rests the whole structure of the graphic arts. Like any other science, it can, must, and does have its principles—or, let us say, truths. These truths are just as easily taught as those of any other science. They can be made just as interesting to children as experiments in physics, which are now conducted in the primary school. The time spent in teaching them is time gained, because they can be taught to classes as easily as to individuals; and thus little children, who are without any conscience as to the proper improvement of their time, may be entertained and yet led, step by step, to the border of the delectable land of art.

It will be noticed, perhaps, that I do not say he can be taught art itself. That is because I separate outline drawing from art, and believe that it should be taught first. Any one who has "absent-mindedly" wound his watch, and then tried to wind it a second time, knows how automatically the mind and hand worked to produce the result. Just so the mind and hand should be taught to perform outline drawing in a thoroughly precise and automatic manner. When that result has been accomplished, and the drawing of outline is a rational process, performed without an effort, and almost unconsciously by the student, it is time enough to talk about art.

We do not say that he can be taught art, because we do not know. You may teach the lad to whom I referred just now the use of tools, but you cannot make him a carpenter. The teacher cannot assume the functions of the Deity. You may lead your pupil to the boundary of the glorious country, you may even direct him along certain paths therein, but unless he loves it

he will not stay there. If he does love it, you cannot draw him back if you would. Any one can learn outline drawing if he can learn anything, but the artist is born.

By teaching your pupil everything possible regarding the truths involved in outline drawing, you are simply providing him with tools. How often do you hear even a teacher of drawing say to a pupil, "that line is not straight," when meaning it is not horizontal or vertical! That is because she does not herself know how to handle her tools correctly. The truth is, of course, that a straight line may take any direction—may be horizontal,

not eat the "cling" if we do like peaches; just so we may choose between lines.

Let us look at the use of the line sensibly. The very people who deny its existence begin with it. They concrete it the instant they speak of it as straight, for anything with attributes cannot be abstract. They talk about it, see it, point to it, prove it to be right or wrong, alter it to suit their purposes, and eventually, through the hand of the pupil, produce a drawing of it which is practically their own and not that of the pupil. They call this teaching drawing. I do

not regard it as the best method. Why not teach the pupil to do these things for himself by first teaching him how to handle the line as a tool? I am aware that they say, "But we have in mind the representation of the object all the time—the line is but the means to the end." Exactly; but the end is a combination of lines the attributes of which the pupil knows little of except through a wearisome experience of failure and disappointment.

On the contrary, if we treat the line as a thing of importance, if we seize upon it, discuss how it should be represented as to lightness or heaviness, hardness or softness; if we place it in different positions, criticise it as to whether it should be here or there, long or short, straight or curved, horizontal, vertical, or oblique, we immediately make the pupil master of it and of how to handle it. He need not make a hard line any more than he need cut his finger in manual training. He need not make it with a rule any more than he need use a dull saw. But he can be taught to see it correctly, to draw it boldly, freely, and with an exact knowledge of how to place it.

If you wish to teach the child to draw, begin by

teaching him all about lines and how to draw them. Now to do this you need not surprise him or weary him with any propositions, rules or problems. A few models, such as in the schools are called "type solids," are all that are needed, or something like them, and a piece of paper and pencil. Better than these last, for small children, are the blackboard and chalk. The "type solids" are best, because they are always regular in form, and they have been manufactured to represent certain classes of form in nature. Thus the sphere represents anything round, the cube anything having square corners and three dimensions the same, etc.; but if you cannot get these from your stationer, you may take such objects as I suggest to supply their place.

STANSBURY NORSE.



LADY WALDSCOURT. FROM THE PAINTING BY SIR THOMAS LAWRENCE.

vertical, or oblique. The truth regarding the matter is the tool, by which the pupil produces the result. Put the tool in his hand, show him how to use it, make its use automatic, then, perhaps, you will get a workman.

We come now to a very important point—just how much prominence to give the line in drawing. Nobody objects more than I do to the use of a rigid, hard line. Indeed, I wish it were possible to abolish it entirely, and to produce the outline from the first by the means of values. This is, however, impossible with children, and the use of the line becomes necessary from the first. But there are lines and lines. The "cling" is none the less a peach because we dislike it, nor is the "freestone" any more one because we delight in it. The two peaches illustrate the proposition perfectly. We need

TALKS ON ELEMENTARY DRAWING.

II.—THE HORIZON.

THE usual text-book on perspective is a complex thing. It is also frequently an admirable thing for use after its reader has gained by practical work some knowledge of its terms, and is able to work out from experience the problems which face him from the printed page; but it would, perhaps, be difficult to find any such work that can be read understandingly by one who stands in complete ignorance of practical drawing. Yet the most elementary drawing holds in it some of the principles of perspective, and whether understood as perspective or not, these principles must be clear in the student's mind before real progress can be made.

Being thus met at the outset with the somewhat paradoxical statement that one should be able to draw before studying perspective, though the rules of perspective enter into everything one draws, the student may well feel bewildered and inclined to give up the task at once; but let us go on a little farther. With some thought and a little practice a child can understand enough simple perspective to draw correctly what he sees before him. That point we will endeavor to reach together; and after this all honor to the deep text-books, and let who will take up their study.

We will think, therefore, that we are not studying perspective at all, but that we are learning to draw; and I should like to ask all who read these papers with a view to study, that for the present they will begin no drawing of any kind, but will content themselves with the most active observation in every-day life of all points to which their attention is here called.

The chief point to be understood in elementary drawing is this: that it is necessary to draw the object *as we see it*, rather than as we know it to be. For example, we all know that the steel rails of a railroad track as they go away from us are parallel; that they will be no nearer each other a mile away, if we walk along them that far, than they are at our feet here. If we make a drawing of them, then, on our paper exactly parallel, this will be drawing them as we know them to be. But this drawing will not look in the least as those rails do, as we stand and watch them going far off across the country. As they go away from us, the sides of the track appear to get nearer together as the track goes farther away; until, if we can see so far, we can almost believe they come to a point of meeting in the distance. Now if we draw them so, we shall draw them *as we see them*, rather than as we know them to be.

If we stand upon a plain where no obstructing trees or houses cut off the view, and follow the lines of track out as far as we can, we shall find they seem to meet at a point where the earth and sky appear also to meet. This line, between earth and sky, or sea and sky, is called the horizon; and where we hear the expression "a horizontal line," we will know that it means a line running straight across our view, just as the horizon does.

As we stand on the plain and look at the horizon, we will find by holding a pencil up horizontally across our eyes that it just shuts off the view of the horizon. So we may say that the horizon is on a level with our eyes. But now comes a fact which it is needful to get well fixed in our minds before going farther. I should like to ask each of you a question or two individually, and if I put these questions here, and you will stop and think out the answers for yourselves, it will help you much more than merely to read the answers as they follow on the page.

Suppose we climb a high hill that is near the place where we have stood, and again hold the pencil across our eyes, will the horizon again be out of sight behind it, or will it be below? Or, if we should go down into a valley lower even than the plain on which we first stood, but from which we could still see out to the horizon, and again test it with the pencil, would the horizon then be high up, where we seemed to see it from the hill, or would it again be hidden by the pencil held before our eyes? In other words, does the horizon seem to remain stationary, no matter what we do, or does it seem to move as we move?

One's first impulse is to reply to such a question, "The horizon remains fixed." It is for this reason that I would like you all to test the problem for yourselves; and I hope many of you are so situated that this can be done. For those, however, who are unable to do so, these three sketches of Annisquam lighthouse, taken from different points of view, will serve, I hope, to explain the matter.

The approach to this lighthouse is by way of a high hill, from the top of which one may look down on the little point of land where the lighthouse stands. In taking the first sketch from this point of view, the horizon seemed to be as high as the hill on which the observer was standing; indeed, by holding up a pencil it appeared to be on a level with the eyes of one standing on that hill, and far below, its top not reaching the water line, appeared the lighthouse. After going some distance down the hill, and reaching a flat plain, the second sketch was made; and it was noticeable while drawing that, having come part way down the hill, less of the ocean could be seen, and the horizon line appeared considerably lower. In short, trying it again



FIG. 1.



FIG. 2.



FIG. 3.

with the pencil, it again appeared on a level with the observer's eye. Still nearer to the lighthouse there is another descent, so that one is brought rather abruptly among the rocks to the water's edge, and looking across the cove between, the third sketch was made. Now, noticing the horizon, we find it has once more descended, and on making the pencil test again, our horizon line is still level with the observer's eye. There are other points of "perspective" about these little drawings to which I shall call your attention by and by, but at present our concern is simply with the one subject with which we have been dealing; and if this is clearly fixed on your mind it will be enough at present.

One reason for the horizon appearing to rise as we ascend is that we are by that means literally taller, and more of the earth's surface can so be seen. Many very interesting experiments may be made on this subject, but it would hardly be possible in such elementary talks as these to enter upon experiments of that kind, or even to give all the reasons for the points to which attention is directed. Our object is simply to secure that attention, and help the student to see more correctly than before; and later on, any good text-books on perspective should furnish reasons clearly enough. If sufficiently interested, the student will seek to know the cause himself, after he has learned to see the effect of such cause.

I hope that observation during the coming month will

serve to fix in your minds these facts; that the horizon is not a stationary line, in fact, that it is not a real line at all, though so called for convenience, but is simply a term used to express the limit of distance upon the earth's surface which our eyes can see. We shall find, upon trial, that if we are low down we can see less of the earth's surface; if high up, we can see more; that the horizon line is, therefore, exactly opposite the observer's eyes, wherever he stands, and consequently is not the same to any two persons, unless their eyes happen to be at exactly the same height from the earth.

Therefore, if not so placed as to be able to see the real horizon (and it is seldom except by the seashore or upon an open plain that this can be done), we can never be at a loss to know where such a horizon would be; that is, how high or how low it would appear to us; for at whatever height we are placed the horizon would always appear at just the height of our eyes.

Whether any doubt exists or not as to the correctness of these various statements, I wish you would test the matter thoroughly for yourselves, if possible. Statements and drawings are of very little use unless the student is convinced by personal observation that the facts are true. And with such observation will come an understanding of many other facts which can only be slightly touched upon here, and which, as we continue, will be invaluable to steady progress.

ELISABETH M. HALLOWELL.

HINTS TO YOUNG ILLUSTRATORS.

JOTTED DOWN FROM MR. C. S. REINHART'S TALKS TO HIS CLASS IN ILLUSTRATION AT THE METROPOLITAN SCHOOL OF ART.

THE public nowadays looks as much to the pictures as to the letterpress for instruction and entertainment. It has somewhat shifted its standpoint of criticism. Formerly illustrations were judged largely from the question of artistic propriety. Now it is deemed most important that the illustrator shall seize the salient points of a story, and present them in such a way that everybody, dull or clever, may comprehend at a glance just what the picture means. To be able to meet this requirement, the mind no less than the eye and hand needs careful and constant training, and the aspiring student in illustration deficient in such training will stand a poor chance beside a more earnest competitor equal to him in technical skill.

* * *

MOST illustrations must be regarded as part of the decoration to the printed page, and therefore should harmonize with it in color and line. Perhaps nothing harmonizes so well with type as bold pen-and-ink drawing, photographically reproduced. Especially if the artist has done his work so that it can be reproduced without any "touching up" of the block. The limitations of most kinds of "process" work are such that brilliancy and simplicity in the treatment of surfaces and textures are necessary in order that the work may come out with fidelity.

* * *

PEN work in capable hands has a charm and individuality of its own which one should strive to preserve at whatever cost. Care in drawing, feeling for line, and pertinence in choice of detail go far toward the achievement of success; but, above all, the illustrator must be interested with the subject in hand, and the fact must be apparent in the result of his work.

* * *

GILLOTT'S No. 303 is perhaps the most useful pen one can use; with it you can make every variety of line. I prefer French paper with a slight tooth for pencil drawing. Any kind of white paper is good for pen drawing upon which you can put a firm, clear line.

* * *

BUT do not bother yourself much about your materials, nor, indeed, about any special kind of technique. Concentrate your attention upon the "motif" of your design, not upon the particular slant you may happen to give the lines in drawing. When you write you do not stop to consider how you may shape the letters; you select almost unconsciously the words from your vocabulary—and the fewest of them necessary for your purpose—with which you can best clothe your thought. Learn to draw in the same way! Select from the many lines of an object just those few which will best suggest its character. If you get into the habit of working in this

that the illustrator gets from practice of this kind is very valuable. Above all, it makes him *think* and *feel*, and so saves him from making note of the literal only.

THE STUDY OF HUMAN EXPRESSION.

THE question has often been asked, How far can the painter go in representing moral or intellectual conditions? It, of course, depends greatly on the expressiveness of the human face and figure; and some, like the late Mr. Hamerton, have claimed that this amounts to little, while others maintain that, by the attitudes of the body and the movements of the muscles of the face, man is capable of expressing with great exactness, and without the use of words, all the emotions to which he is subject. And emotion and idea being very closely connected, he can communicate some knowledge of his thoughts also. Readers of Mr. Du Maurier's "Trilby" will remember that the novelist has made a somewhat similar claim for the human voice, his heroine being able to excite in her audience a great range of emotions and ideas merely by the expressiveness of her intonations, while the words which she sang were those of a commonplace ditty. A young French actor, Mr. Maurice Heyman, has put the matter, as regards plastic art, to a



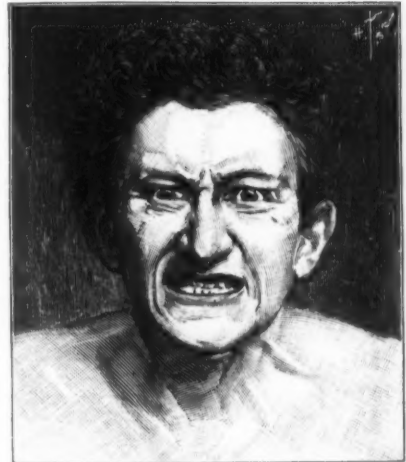
1. ATTENTION WITH IRRITATION.
Engraved from a painting by Mr. Maurice Heyman.

way, you will find that, almost insensibly, the hand will come to execute just such lines as you want, and in the manner best suited to the purpose in hand. Drawing is not a matter of mere hand-work. Brain and hand must work together.

GIVE an autographic character to your work. Be individual. Give your own interpretation of a subject, drawing according to the method that suits you best. Do not imitate the technique of any man. Let your own mind be reflected in your drawing. The externals of life and character are pretty much the same the world over. It is the representation of the particular impression that a certain scene or incident makes upon the mind of the intelligent artist that arouses our interest.

DRAW from the actual model whenever you can. This will give vivacity to your work, and will help you to acquire the habit of an intimate sympathy with the real in life. It will, moreover, save you from falling into that most fatal of all bad habits for an illustrator, that of giving undue emphasis to a purely literary or imaginative style. Draw with feeling. To render correctly and sympathetically the essential characteristics of your subject is far more admirable than any mere "tours de force," no matter how brilliant. The public looks to you for instruction as well as amusement, and you have no right to misinform it.

ACCUSTOM yourself to illustrate incidents from your own experience or from your imagination. If they are such as interest you, they will probably interest the public, if in their portrayal you can awaken some sentiment which will appeal to ordinary human nature. The public like to see pictures of persons and incidents with which they are familiar, or which suggest personal associations. They are keenly alive to the merit of good work, when it is such as to touch their sympathies. The discipline



2. IRRITATION PROGRESSING TO ANGER.
Engraved from a painting by Mr. Maurice Heyman.

in Paris as something very original, but it has long been familiar to American audiences.

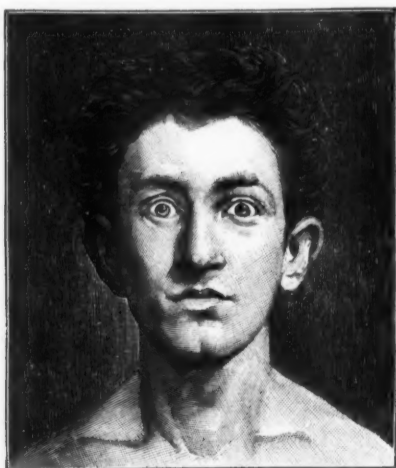
Being a clever draughtsman, Mr. Heyman has also essayed to show what can be done by painting, in which the artist is debarred from making use of the effects of movement and the voice. So far he has produced only studies, from his own face seen in a mirror, of the elementary passions—surprise, joy, laughter, contempt, anger, disgust, sadness, fear—of each of which he has painted three stages. These paintings have been reproduced in heliogravure, and, with an introduction by Mr. Robert Vallier, are published in portfolio form by the Librairie Plon. We give woodcuts of six of these pictures, illustrating surprise and anger. Later, we shall return to the discussion of this work, and give a critical estimate of its practical value. Meanwhile, we may say that the art, whether of the actor or the painter, is not by any means confined to producing images of a few stages of the elementary passions. All the gradations and blendings of laughter with anger, laughter with contempt, and the like, may be plainly shown upon the visage, and may, therefore, be reproduced in a picture. And though the succession of emotions in any one person cannot be shown, it may be shown in a group, since some people are slower than others, and all are affected by the same incident in various ways. One may not be able in this way to communicate with precision an individual idea, as he can in words, but he can at least call up those classes of ideas that are habitually associated with certain passions or emotions, and words, even those of a great poet, often fail to do any more. At the present day, when so many, even among painters, would limit art to mere still-life, it is important that the study of expression, on which all the higher forms of art must be based, should be taken up seriously and methodically in our art schools. In contrast to Mr. Heyman's self-portraits, we shall during the coming months give a number of sketches by various painters illustrating the emotions, which may likewise serve to show how the artist's point of view may modify his presentation of the subject.



3. ANGER CULMINATING IN RAGE.

But Mr. Heyman gives us here the rage of the tragedian rather than the actual passion.

definite test. Having, in the course of his professional studies, learnt to produce at will upon his features the marks of every combination of feeling and passion, he has amused Parisian audiences with a representation of a clergyman in a pulpit preaching a long sermon, which consisted of nothing but endless repetitions of the alphabet, but in which, nevertheless, by his gestures and intonations, he managed to produce the effects of a pious invocation, an opening address full of kindly feeling and persuasion, a logical and convincing argument, followed by entreaties, warnings, prayer, and benediction. This form of entertainment, by the way, seems to have been regarded



I. STRAINED ATTENTION.



II. STRAINED ATTENTION PROGRESSING TO SURPRISE.

Again, in the culminating stage, Mr. Heyman gives us rather the feigned expression than the real.



III. SURPRISE CULMINATING IN ASTONISHMENT.

LANDSCAPE PAINTING.

PRACTICAL NOTES SUGGESTED BY AUTUMN DAYS.



THESE fine days which precede the coming of winter are a delight to the artist. In the warmer climates, late summer wild flowers still linger, while the Middle States display everywhere lovely fading tints, rich, soft, and bright, contrasting boldly, or set in tender harmonies,

transforming woods and fields which only a short time ago showed simply masses of green, dull or vivid, according to the individual characteristics of the foliage.

Farther North, the bare branches of trees, both great and small, standing outlined against the brilliant windswept skies, form fine subjects for brush and pencil, while upon the coast we have the storm-beaten rocks and white sand, bounded with blue-green rolling breakers before the ice comes to bind them fast. In those trees where the leaves still cling to the stronger branches wonderful contrasts of color attract us, and in sketching there are different ways of observing this gloriously tinted autumn foliage. To some painters, the riot of color appeals above everything, all else is subservient; subtleties of form are ignored, shadows are but a necessary evil to be suppressed as far as feasible, or at least raised to their highest possible key, till they cease to emphasize the conventional, sombre contrast to an all-pervading light. Shadows thus viewed no longer appear mere planes of brown and gray, but appeal to us rather as agreeably balancing tones, set in finely harmonious complementary colors, supplying in a composition the necessary touches leading to completion. The pervading impression of these shadows is a fine purple tint turning to paler violet beneath the more delicate yellow leaves, growing darker in color where the foliage deepens into richer gold or orange; in some trees (the pollards, for example), where the leaflets are very pure in color, the shadows appear a sapphire blue melting into faint rosy half tints.

In painting these shadow effects, a soft blue should be used with the Black, Yellow and Madder Lake; this may be either Cobalt or Permanent Blue, but never the Prussian or Antwerp Blues; and here let me urge upon the student the importance of having both these above-mentioned grades of color always at hand, as it is impossible to substitute one for the other with any identical effect. Beginners do not always seem to realize the distinction, and this will account for many disappointments in sketching from nature.

It is useless to try to paint without the proper colors, and the student who neglects to stock his box with the necessary assortment of reds, yellows and blues before beginning to sketch the autumn foliage is simply wasting time. As perhaps a word in regard to these colors will be useful, the following hints are appended:

Yellows: There are two yellows needed, and both are indispensable. These are Yellow Ochre and Cadmium.

Reds: Three reds, no one of which may be substituted for another, are: Vermilion, Light Red, and Madder Lake.

Blues: Permanent, Antwerp, and Cobalt.

There is a large opportunity here for the exercise of a personal taste in arranging a color scheme, untrammelled by traditional methods. The young painter using tact and judgment may confidently select his own keynote, and setting his palette with those colors which most strongly appeal to him, follow nature after his own fashion, if it be a logical one, having the necessary ring of truth. The least insincerity here invalidates the whole effort. Let us be sure that we really see and feel what we are trying to paint, remembering that Nature, with all her imperfections, is infinitely more fresh and charming than any "improved edition" upon canvas can be; therefore the student may dare to set forth his impressions in his painting, and as realistically as he can.

Studying some of the most striking color effects at hand, let us take, for example, an ordinary maple, where the fallen leaves have all turned to golden brown, strewn already the ground around the trunk, while the branches are yet filled with foliage. The colors in the tree above are naturally more lively, showing pale green, orange, and red, varying from scarlet to crimson. The slender branches, black gray with pinkish lights, are threaded in and out among the foliage, while the pale blue sky behind them, near the horizon, forms a luminous background.

When the sun ray strikes through these colored

leaves they appear almost transparent, and the tints are intensified till the branches seem literally hung with jewels. A gray sky, relieving these gay colors with the subdued russet hues in the foreground, forms also a charming subject. The young painter is fortunate who finds near at hand a meadow brook winding its way through fallow fields and rich pasture grounds interspersed with swamps. In such a one, which I know well, the glowing richness of the tangled blooms which cluster everywhere is simply wonderful. Nearest the water the most luxuriant growths are found, crowded together with branches intertwined and blossoms incongruously jumbled in charming confusion. In the shallow stream beneath one sees the various leaves fallen from the overhanging bushes, circling around the larger stones, and filling in the chinks between round smooth pebbles, piling themselves along the edges of the shore, where long, faded marsh grasses tie them into gay bundles of assorted colors.

Even after the local tints have all faded, these withered leaves reflect from their moist surface many colored lights from the sky above. Look for variety, and you will find that even the carpet of curled-up faded leaves beneath the bare branches is far from being the monotonous, all-pervading brown tone many painters represent; there is no lack of color here, and where the velvety silvered undersides catch the sun, tints that the rainbow claims may be discovered, subdued and softened; flesh pink, pale greenish yellow, blue gray, violet. An impression well worth recording may be secured when one watches the sun set behind a row of tall trees or nearby hills, and the scale of colors underfoot seems caught up and repeated overhead, but in a stronger, clearer key, blending earth and sky into one perfect harmony.

M. B. O. FOWLER.

MARINE PAINTING IN WATER-COLORS.

II.

WE have said that we suppose in the reader some previous acquaintance with drawing, but we suppose him, at the same time, to be wholly inexperienced in regard to the use of colors; we are therefore obliged to give here advice which may appear superfluous to those who have conquered the first difficulties of the art of water-color painting.

The special quality of water-color is its transparency, which is not accompanied by any surface gloss, and much more nearly approaches nature than does the sort of transparency obtained by the process of glazing in oils. But to get the full effect of this quality it is necessary to work boldly, and to lay each touch with decision. To repeat as soon as a touch is laid, and to drag the color about in order to get it into place, dab it with blotting-paper to lessen the intensity of the tone, or make many corrections of any sort, is inevitably to lose this special charm of transparency. The beginner must, however, make up his mind to go through a period of blundering; but he may console himself, when he sees every drawing become "cottony," muddy, and false in tone as it approaches termination, by remembering that he is learning what to avoid in the next. In fact, the degree to which a person is distressed by these failures is a pretty fair measure of his chance of success in the long run. The student should go ahead and make a quantity of drawings, bringing each one to a satisfactory finish as regards drawing and values, even though the tones may be most disagreeably wrong; but he should not forget that it is comparatively easy to obtain these correct values and this correct drawing in monochrome, without incurring the risk of running into false and disagreeable color. He should not consider even the best of these teased and labored drawings at all satisfactory, but should constantly aim to secure the necessary correctness with a free and bold touch and with clear, transparent tones. To do this without serious loss of time he should, in his usual practice, avoid both extremes of procedure. He cannot afford the time to stipple up every study to the utmost in the English Pre-Raphaelite fashion; and he will not advance quickly if he pleases himself with mere suggestive blotting, however brilliant. Still, it is worth while, especially for the student working without a teacher, to make a few essays of both sorts, and to study a weed-covered rock or two until he can absolutely carry the work no further, and also make occasionally a few blots for tone alone, without much regard to forms or values. But, in general, every sketch should be carried so far as

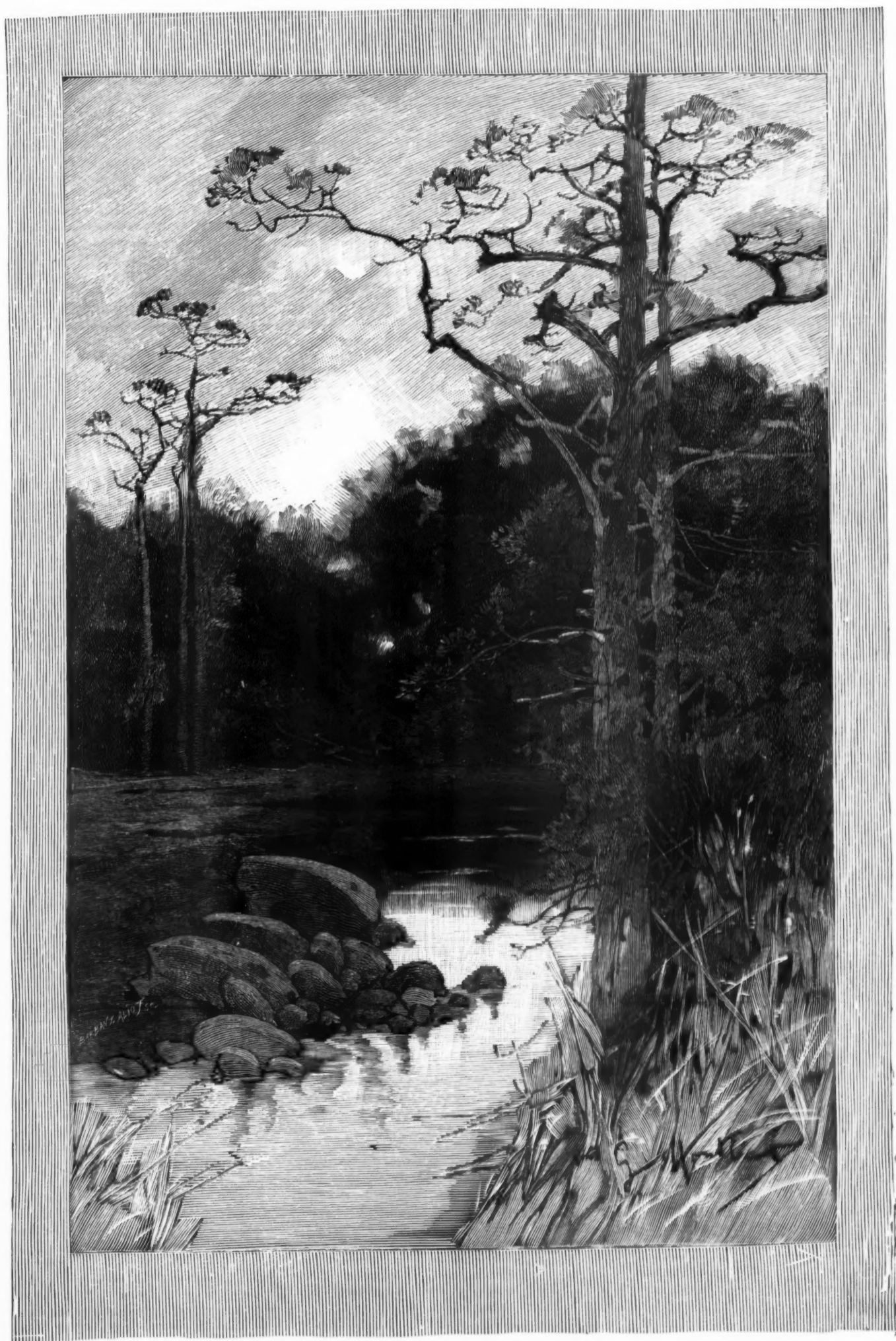
to explain itself fully and no farther, and every sketch should show some advance in facility of handling and frankness and delicacy of color.

This understood, let us enumerate the materials necessary to the marine painter in water-colors, and, in the first place, the colors that he will find most useful. Moist colors put up in tubes, like oil colors, are now generally employed by water-colorists, and they are much more convenient than the colors in pans, and still more so than the hard colors in cakes formerly used. These last have their advantages for work done in the studio. When well ground in water they possess in the highest degree the qualities of freshness and transparency which we have said are so desirable. But the time and attention required in grinding them constitute a serious objection to their use, this mechanical operation distracting the attention from the observation of relations, which is of the first importance. In the field, where one must often work at full speed, hard colors are entirely out of place; and, indeed, they should be left to illuminators and architectural draughtsmen, to whom the study of relations is of less account than purity of color. As the student gains skill the occasional turbidity of some of the tube colors, such as Ivory Black and Vermilion, will no longer trouble him. With most there is no trouble whatever. For marine sketching the following small number of tubes, which may be kept in a bag closed by a running string and carried in the pocket, is usually considered sufficient: Ivory Black, Sepia, Burnt Sienna, Yellow Ochre, Cadmium, Yellow, Aureolin, Vermilion, Rose Madder, Veronese Green, Ultramarine, Cobalt, Antwerp Blue.

The black should be seldom used except for black objects, such as the hulls of vessels and the neutral grays of rainy skies. Sepia, on the other hand, is a very useful color. With the reds and yellows it gives an excellent range of russets and browns, with Ultramarine a very fine gray, with Cobalt and Antwerp Blue fine dark olive greens. Burnt sienna gives a good low-toned green with Antwerp Blue, and is useful in painting the stained sails of some fishing vessels, autumn foliage, ochreous rocks, and in certain autumnal and wintry sunset effects. Yellow ochre is one of the most useful of all colors, whether in water or in oil. A light wash of it communicates a sunny tone to every color superimposed. With Antwerp Blue it gives a full, rich green; with Cobalt, a gray-green of exceptional quality. Toned a little with Sepia or Burnt Sienna it makes good tints for sandy beaches, and mixed with Rose Madder and Cobalt it furnishes a charming range of aerial grays. Aureolin is more transparent and gives very fine light greens mixed with Veronese Green, and a very rich orange with Rose Madder; and Cadmium is more opaque, and gives the richest greens with Antwerp Blue. Still, these two yellows may be dispensed with if it is desired to go as lightly laden as possible, as Yellow Ochre will answer all purposes fairly well. With Vermilion and Rose Madder mixed with the browns, yellows, and blues we may obtain every sort of reddish, purplish, and russet tone, from the most brilliant to the most subdued. They are opposed both in tone and texture, Vermilion being opaque and inclined to orange, Rose Madder transparent and inclined to violet. The latter is the more useful of the two, as, mixed with Yellow Ochre, it may replace Vermilion; but no mixture of Vermilion and any other color will replace the madder. The Veronese Green may be dispensed with, except for the purpose cited above, and in representing the similar greens with which boats are sometimes painted, and which it is hard to render with any mixture of blue and yellow. Ultramarine often gives the exact tone of our summer skies and of the water far from shore, gives excellent grays with Sepia and with red and yellow, gray greens with yellow alone, and strong purples and violets with Rose Madder alone. Cobalt is of a slightly greener tone, therefore gives purer greens and more broken violets. Antwerp blue is included, although not quite so permanent as the other blues, because it is more transparent, and gives the richest greens with Yellow Ochre or Aureolin. Strictly, then, the list may be reduced to the following seven colors:

Ivory Black, Sepia, Burnt Sienna, Yellow Ochre, Rose Madder, Ultramarine (or Cobalt), Antwerp Blue.

With the exception of Rose Madder these are all cheap colors. But we would advise the student, if he must practise small economies, not to get any cheaper Lake or Carmine, which fades quickly, but, if necessary, replace the madder by Indian Red, which, though rather dull and opaque, is permanent.



"SOLITUDE." ENGRAVED BY BARBANT FROM THE PAINTING BY G. MONTBARD.

CHINA PAINTING.

LESSONS FOR BEGINNERS.

THE USE AND CARE OF MATERIALS.

THE best way to extract the paint from a tube is to squeeze the tin from the bottom, folding it up gradually, so as to keep the contents together and prevent them from drying. If the top refuses to unscrew, hold a lighted match under it for a moment, and then turn it quickly in a cloth to protect your fingers from the heat.

Some paints will dry, no matter what care you take with them. In such cases, split open the tube, remove the color and grind it with the glass muller, first adding a few drops of fat oil. Colors as a rule need no mixing with oil or flux. The latter is added when a very delicate tone is to be made from a heavy color; it has the properties of a glaze, often causing color to fire out entirely if used too freely.

Grind all colors thoroughly on the glass palette, using the muller if they are inclined to be gritty. It is less fatiguing to stand than to sit while doing this.

If after painting there is much clean color on the palette, leave it until next time. This advice I know is contrary to what is generally given, but I think that the paint often gains in quality by evaporation, particularly in the case of Carmine and Violet-of-Gold, and of Carnation with Flux.

Keep the palette shut up and carefully wipe it off with a dry cloth before wetting the paints again. Then drop a little turpentine into each, and do not rub them down. However, as soon as your colors become soiled, make a clean sweep of them and take a fresh start. Use plenty of paint, and do not be afraid to waste.

Fat Oil is easily made. After the painting for the day, pour all the soiled turpentine into a bowl or tumbler, leaving it lightly covered. As the sediment collects the turpentine will become perfectly clean, but much thicker by evaporation. From time to time, strain this into a bottle for general use, and the turpentine so prepared becomes "fat oil." Very old turpentine is practically the same thing. If it is not very thick it may be safely painted with, provided there is plenty of the absolutely pure or rectified at hand in which to rinse the brushes. Generally speaking, I like the oil quite thick. I use it only on the palette to dip the brush in if the colors do not blend well or if they dry too rapidly.

Lavender Oil may be used in the same way if preferred; but its disagreeable odor makes it unpleasant to many. To prepare fat oil quickly, pour a very little turpentine into a plate and set it in the window.

Sandpaper.—Cut off small pieces as needed, rubbing two briskly together until they are quite smooth and powerless to scratch. This is for polishing or cleaning the china—which must not, however, have been previously gilded.

Brushes should be rinsed in turpentine until perfectly clean, and should be washed frequently in alcohol to prevent them getting harsh and sticky. Run the hair through the fingers until it assumes the shape required for work; that is to say, leave a flat brush spread out at the ends, and a round point, pointed. A stippler may be cleaned and dried for immediate use in alcohol, but not in turpentine, as it does not evaporate so quickly, and the moisture would injure the surface of the paint. Leave all brushes upright in a vase or bottle when not in use, and flick off all dust before dipping them into paint or turpentine.

To restore an old or bent brush to its original shape, a good plan is to dip it into alcohol and run it lightly along the edge of a stove, or a heated poker or lamp chimney, wetting the brush constantly the meanwhile, and shaping it as it dries. Be very careful not to singe it, for that would utterly ruin it.

Tinting Pads.—To make these, cut a sheet of glazed cotton wadding into five or six-inch squares, leaving the glazed surface on the outside, turning in the corners gradually into a smooth, pliable pad. Cover this with a square of delicate lawn, or very old and well-washed linen.

LUCY COMINS.

WHILE the decorator may be allowed much license in the natural treatment of flowers and plants, in regard to details he must be careful not to mar the characteristics of his model as a whole. He must not make a trailing vine serve an opposite purpose by climbing, for instance; nor may a climbing vine in nature become a trailing vine in decoration.

"THE RAPHAEL OF BIRDS."

As an artist Giacomelli has his little kingdom apart, a kingdom of gardens, fields, and forests, where he rules over larks, blackbirds, bullfinches, sparrows, thrushes, and wagtails, with their subjects and victims, the insects. "He is the Van Huysom of the smaller birds," says Mr. Henri Beraldi. "The bird is to Giacomelli what the cat is to Lambert. A self-respecting bird cannot be otherwise than according to Giacomelli. A bird that is not of Giacomelli's is no true bird." This is hardly an exaggeration. Giacomelli's birds are intelligent beyond the average, without, for all that, aping humanity. You see by their air of attention or meditation that they reckon the distance of the next flight, calculate the chances of seizing some midge or worm, or lazily conclude that the game is not worth the effort. They never concern themselves with vulgar human affairs, like the birds, which are no birds, of certain artists who shall be nameless.

Giacomelli lives surrounded by his models. His house is in the midst of a garden of apple, pear, and peach trees, among which grow snowdrops and violets. His studio is on the first floor, with branches close against the windows. Within, as without, is nothing but nests, flowers, birds, and insects. Some of the birds are stuffed, but none caged. When he wants a steady model, he hires one from a bird-fancier. But, like all good painters of animals, he depends much on memory and feeling.

As illustrator and as water-colorist, Giacomelli is quite as highly appreciated in this country as in France. A single New York house has sold as many as thirty-seven thousand copies of one of his books, "Le Monde des Oiseaux." He is, besides, much in demand among our bibliophiles, who, if there be question of flowers or birds in any book they think worthy, are sure to apply to him for one or more original drawings on the margins. A book thus extra-illustrated by him, "Le Myosotis" (it is the only sort of extra-illustration, we may say in passing, to which a real book-lover will condescend), has brought three thousand nine hundred francs at the celebrated Colin sale, at the Hôtel Drouot. But much of his best work is in the illustrations to such well-known works as "The Bird" and "The Insect" of Michelet, two of the most delightful books that have ever been written on natural history, and both of which have been translated into English. Less known are André Theuriot's "Sons-Bois," and the collections of plates, "Nos Oiseaux" and "Les Mois, Ailes et Fleurs," the last of which gained for the artist the cross of the Legion of Honor. His first work of importance was the series of borders to Doré's Bible, for which Doré procured him the commission—strangely enough, for there was nothing in common between the two, and his borders and Doré's plates do not in the least help one another. Michelet's "The Bird" was his own choice, when he was asked to choose a book to illustrate.

Though, as an artist, he confines himself strictly to his genre, in which he always finds something new to learn, Giacomelli shows a taste at once catholic and refined as a collector. He loves to surround himself with other men's work, and has made a fine collection of works by Meissonier, Jacque, Barye, Millet, Detaille, Vierge, Daubigny, and De Nittis. Above all, he prizes his Raffets, with a sight of which he used to regale Meissonier, when the latter visited him. His life is passed in his studio and his garden at Versailles, or in long walks in the neighboring forest of Fontainebleau.

IN painting water, the reflections, whether they are distinct or not, should be laid in from the same palette that is used for the objects that produce them. If strongly lighted belts of water run across the reflections, lay them on last by passing a much-inclined brush very lightly over. Where these belts are broad, unbroken, and decidedly opaque, there should be no dark color underneath them. Be sure that the work is all bold enough to be effective at a proper distance. Reflections, for instance, may be dainty and pretty near by, and entirely lost when on the wall. Some of the most beautiful transparent effects seen in paintings of water may appear like flat dabs when viewed near by.



HOW TO LAY A TINT.

A PRACTICAL LESSON FOR THE BEGINNER IN CHINA PAINTING.

THE first process of tinting is a purely mechanical one. We have often described it in these columns; but we do so again, however, in order to show the difference between the two methods of covering a large space with a single or graduated tint.

Many colors of a softer glaze than those ordinarily used for china painting are furnished by the manufacturers, especially for the purpose of tinting. To prepare them for use, mix with a certain proportion of balsam of copaiba. This is determined by the state of the color, some requiring more than others. A good general rule is to make the mixture of such a consistency that the mass will just move slowly when the glass is held slanting. It should be thinned down with oil of lavender until it spreads easily with the brush. Then lay a coat roughly over the ware, using a large, soft, flat brush. Bring it to an even tint by giving short, quick

as having been made originally of that color. But this very element renders the process inartistic when used out of its legitimate sphere. The moment we cover a space with a perfectly solid color, it presents a hard surface which it is impossible to get beyond, while a broken tint gives atmosphere. Obviously, then, the pad has no place in a sky, or the background of a head, or any object in relief. In such cases what is to all intents and purposes one color can be laid with the brush, but being full of innumerable gradations of light and shade, it will have depth and brilliancy, and so fulfil its destiny; while the same effect on the tinted surface of a cup, plate, or vase would have the appearance of timidity and bad workmanship. This, however, is understood not to refer to effects of broken color, as often used on vases and similar objects.

Now in regard to laying a tint on a broad surface, like the background of a head. Supposing that it shades from dark at the top to light about the shoulders, and is to be of a greenish gray. We know that a single color, dark or medium, laid on the china deli-

the oil of anise or cloves will help to keep the color open on a large surface. Use a full brush, but not overloaded; spread the color quickly a little beyond the limit of the light, making it even with as few short, light criss-cross strokes as possible. Begin to work quickly in the darker colors, using at the same time plenty of this light body color, finishing as the work proceeds, as it is likely the first part will be set too much to go back to before the last is laid on; or if the whole is put in, the last will be too dry before the first is blended. In obstinate cases the stippling brush may be used a little, but it is much better to do without it.

Of course the background is always softened onto the object which it relieves, whatever it may be. Do not strive to get the perfectly even surface that the pad gives. The color must be soft and rich, with a high glaze—not the harsh irregularity of dry, half-worked pigment, but softly floating one tint into another. Effects like the backgrounds to the Lawrence heads explain themselves, and the variations in treatment. In a background for flowers, something of a water-color effect may be de-



TUFTED TITMICE.
BY GIACOMELLI.

taps with a pad of unglazed cotton tied up in soft white silk. First go over the whole surface quickly, and then by working closer bring it gradually down to the desired finish, changing the pad if necessary. The mission of the balsam is to furnish a body to spread the small quantity of color wanted, while that of the lavender is to keep it from drying before the work is completed; and enough should always be used to accomplish this purpose.

If it is desired to shade from a deep tint to white, give the china that is to be left white a thin coat of balsam and lavender mixed; then cover the remaining part with color prepared as before. Blend with the pad, and with another clean pad soften into the white, until there is no perceptible line of ending. In like manner two or more colors can be drawn together. Prepare the colors separately, using a different brush for each. Lay both colors in place, and with one of the brushes blend the two together, taking care, however, not to go beyond one third of the space occupied by either. Then, with a pad for each, blend first on the pure color, afterward gradually drawing the two together, until one glides imperceptibly into the other.

It will be readily understood by this that the perfection of tinting requires a perfectly even, or a perfect gradation of tint, the idea being to represent the china

cately enough for the light will have a thin, starved look; and also that we want a different glaze from that which the simple addition of flux will give; so we must use a soft or glazing color, which may be laid on heavily and which will yet fire lightly. For the stronger portions we want also a greater depth than any of the tinting colors can give. We prepare in the same manner as for tinting a soft color for body. Some of the so-called grounding colors answer the purpose to a certain extent. Celadon and Chrome Water Green are good; but Light Sky Blue, Pearl Gray, Warm Gray, and Ivory Yellow, having more body, fire with a high glaze, and are strong enough to glaze hard colors mixed with them. They are indispensable upon all occasions. For practice we will use Celadon, Light Sky Blue, and Ivory Yellow, with Brown Green, Green 7, and perhaps Brown 17 for darks.

Prepare the Light Sky Blue and Celadon separately, as for tinting, with balsam and lavender, and all the others with lavender alone. Have two or better three large, flat tinting brushes. Break together slightly some of the three light colors, letting Celadon predominate. The same rule holds good here as in oil colors—that of blending together slightly rather than making an even tint. Be sure to prepare sufficient color. Use plenty of lavender as medium; sometimes a lit-

sirable, showing the brush handling distinctly. This will be made up of grays repeating three tints, using one of the soft colors for a foundation. If a second firing is needed to get the required depth in some cases, it will not be necessary to use so much of the soft color as at first.

On a highly finished piece of work having a still background, a fine effect is obtained by stippling or cross-hatching. After the first firing, lay a thin coat over the whole to give a "tooth" to work on. Dry it thoroughly, and then with a good point cross-hatch the whole over and over again, constantly changing the direction of lines. Or do the work with a succession of short, quick touches between a dot and a stroke. They may be quite large at first, growing smaller and smaller in successive workings. Use the color thinly, and don't be discouraged if for some time the work seems to make but little progress. There will come a time, as in stippling a head, when every stroke tells; then it is fascinating. In no way can one get so much atmosphere in a background as this, but of course it would be entirely unsuited for some subjects.

For sky effects, broad, clear, direct brush work is wanted; always break in a gray or a yellow with the blue. Clouds either left or wiped out are modelled up with a smaller brush, and sometimes softened with the

finger. For blended tints, like a sunset sky, proceed in the same manner as for a background. Have Ivory Yellow and Light Sky Blue prepared with the balsam; begin with Ivory Yellow and more or less Carnation 2. Carry this over probably two thirds of the whole, then work in Light Sky Blue, and later some stronger blue—Bronze Green is good. You can produce the green or violet tints by varying the proportion of Carnation and Yellow, but do the blending with the brush; sometimes the stippling brush or blender, as it is sometimes called, may be used, but to a limited extent.

In representing water, neither the pad nor stippling brush must be used on any account; put in the horizontal strokes with a large, flat brush. In distant mountains, the smaller flat brushes give delightfully broken tints (always use plenty of soft body color for these).

In laying a tint over a large surface of drapery, the manner of working must be governed by the material represented. Velvet needs the stippling brush and finger, but satin the flat brush alone. A textile like gauze may need some blending, but will invariably want re-touching with sharp, crisp brush work.

The ability to work rapidly, with a certainty as to what is to be done, tools of the best quality and colors properly prepared beforehand—and in abundance—are essential to the successful laying of a tint on a large surface.

PORTRAITURE ON PORCELAIN.

FASCINATING as we may find any branch of mineral painting, there is none that appeals to one like the painting of a small head. We may revel in the beautiful colors of flowers, of summer seas and sunset skies, but the work that speaks to our inner self, that demands patient, loving care, is that of such faces as Lawrence painted. We look through the depth of clear eyes into the soul of another. How those eyes follow us, as we bend over them day by day, as if they would know our every motive! How they reward or reprove as our work is done, and spur us on continuously to honest, faithful effort! It is a wonderful thing, this rendering with a few touches of color the record of human life, this transforming a tiny bit of porcelain into a something that may be dearer to us than fame or fortune.

Large heads gratify a certain sense of pride; they are in a way a decoration, and they tell their story to all comers; but the miniature is our very own; we may hide it away, and commune with it in secret. And as it is the concentration of skill in rendering, so should it seize upon and reflect what is noblest and best; all details should be wrought with regard to the individuality of its original. Note, in the engravings after the portraits by Sir Thomas Lawrence in this issue, how perfectly all accessories are studied;

how the sharper contrasts of light and shade and of stuffs, and the suggestion of motion in the background, is given in the one of Lady Waldscourt. What he did for his life-size pictures, we may do for our miniatures.

No better models for study and practice can be found

ward. Give the hair also a coat of brown, softening it perfectly into the flesh; work the background up to a desirable color, keeping the outlines of the figure soft. The picture should now be well dried and gone over carefully with the scraper, and then all the delicate modelling brought out. Yellow brown and deep blue green will help in the grays. The deepest shadows must be very warm. A little German Rose added to Carnation 2 gives a beautiful color for the soft flush in the cheeks and richer modelling of the lips. But care must be taken that this is not overfired, as it makes a disagreeable violet tint. Combine any of the colors named, and they will furnish anything needful. Be sure to preserve the gray lights in the hair, and soften it into the flesh with a violet gray.

So much depends upon the grays in a face, that one should make a special study of them. The coloring in one may be extremely delicate and cool, and in that of another will be rich and brilliant, with warm shadows about the dark eyes and in the hair. Another, while rich, may have more of yellow, which will give delightfully soft, mellow tones in the face, and the eyes will be a softer brown; but in each the grays will be different.

It would be well if more attention were paid to this class of work. Many persons who have the faculty of catching a likeness might profit by the present revival of the taste for miniatures. Extremes of fashion should be avoided in a portrait; but we have so much that is pretty in our dress of to-day, that the choice of a costume should not be difficult. Strength and purity of color are the properties of the mineral painter. And having received the baptism of fire, his work is indestructible.

In using liquid gold, if any error is made in laying it on, never wipe off the gold with turpentine, but with soap and water; otherwise purple spots will appear on the china after firing. Turpentine may be safely used in the case of errors with burnish gold.

THE most beautiful decorations of vases by means of color are not those which multiply the various tints, but those which, starting with two complementary colors or two contrasting colors, temper and harmonize their effect by the introduction of certain intermediary tones and accessories.

WITH the Chinese, the very ancient celadons and a white porcelain, pure, fine, and very thin, are very highly prized. The bluish-tinted white comes after. The Chinese differ from European amateurs as to what they consider the most perfect porcelains. Many of the latter appear to prefer late specimens of the Kang-he period—the middle of the seventeenth century—while the Chinese give preference to the more ancient wares.

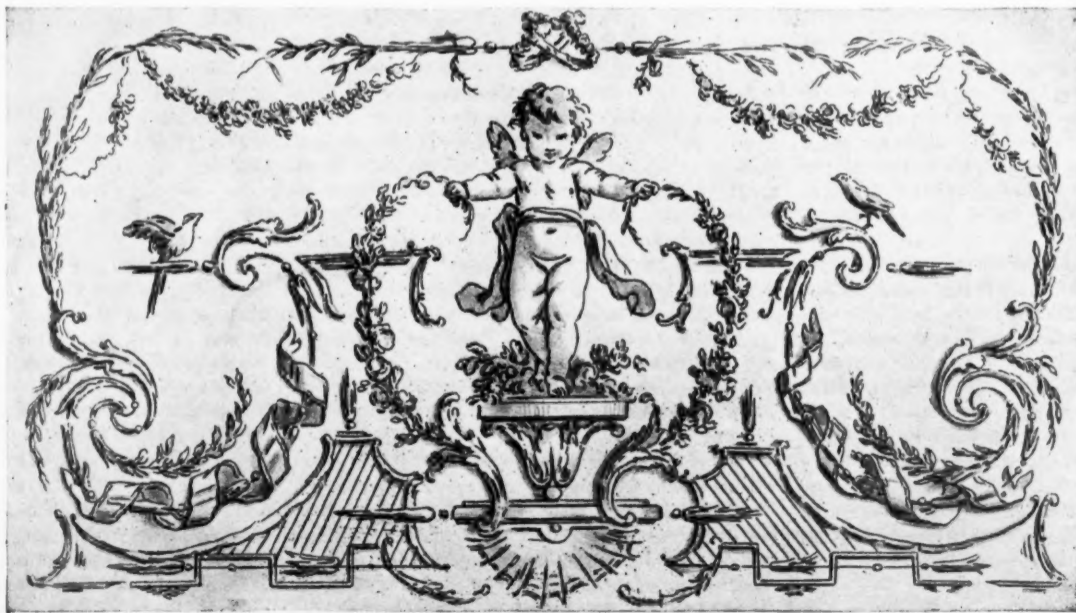


DECORATION IN BOUCHER STYLE. BY J. B. HUET.

than these heads. Those who have seen the original of "Nature" will remember the cherry lips and golden curls of the little one, in contrast with the richer coloring of the older sister.

Hints are, of course, a help to the beginner in painting a head, but when and how to use them comes by instinct. No person will probably ever treat two heads alike. No set formula can give the coloring of a face, but a treatment that some of our readers may like to try consists in modelling the head first with gray alone. Brunswick Black and Ivory Yellow, with a touch of Carnation 2, makes a good safe neutral tint, and in this way the likeness and modelling may be secured, before we begin to struggle with the problem of color. But this gray must be kept soft and warm, or the final result will be like that of a colored photograph. The modelling must be altogether on a lighter key, soft and delicate, especially about the eyes and mouth. There should be no sharp lines—these are easily put in later on; but once fired in are hard to overcome.

Two parts Ivory Yellow and one of Carnation 2 is a good general flesh tint, but this again must be varied to suit different complexions. Use with the flesh tint a very little Balsam of Copaiba and Oil of Lavender—just enough to keep it from drying before the whole can be made even with a stippling brush or the finger. Both give a good "tooth" to work on after-



DECORATION IN BOUCHER STYLE. BY J. B. HUET.

HOLIDAY GIFTS.

II.

WHILE the list of articles that can be decorated for the use of our husbands, fathers, and brothers is somewhat limited, we have no such complaint with regard to those for our women friends. In choosing a suitable gift for a grandmother, we somehow always think of her with a cup of tea; so what more charming present can be devised than a pretty cup and saucer, to which we might add a small tray and a little basket for wafers. If she has her tea served in her own room, then an individual service would be welcome. Let it include a pretty vase, just large enough for one or two flowers. Tint the set her favorite color, whether it suits modern ideas or not, and decorate it with some old-fashioned flower that she loved in her young days—pinks, sweet-peas, London pride, sweetbrier, or "johnny-jump-ups." And if arranged in little Dresden groups, it will remind her of her mother's "sprigged china." A set consisting of teapot, sugar-basin, cream-jug, cup and saucer and tray can be bought in plain china for \$2. A jardinière to hold a blossoming plant, a basket with a pierced cover for violets, or a pair of candlesticks will brighten her room wonderfully, or a brush-and-comb tray or a box for trinkets will be useful on her dressing-table.

From grandmother to the baby seems a very natural step, though it covers the space of a lifetime. The young mother's heart will be made glad by the gift of a toilet service for the use of the little one. Sometimes the small set, wash-bowl and pitcher, can be found; but as they are not commonly kept in stock by dealers, a plain salad-bowl answers the purpose very well, with a small water-pitcher of pretty shape, ten or twelve inches high. Add a basket for soap, a small puff-box, a medium-sized bonbon, which is to be lined with a silk pad to hold the pins and sleeve-links, a little tray for the brush and comb, a pin-tray, and a small mug. Some prefer the bowl without the pitcher, and in this case it might be of some ornamental shape. The design known as "Turgot" is very good, and not expensive; it costs about \$1.25. The ornament is such that tinting and a little gold answer very well for the decoration. The "Trianon" and "Souvenir" are more expensive and very much handsomer, and in both the set can be made out complete. A pin-tray could be used for the brush and comb, and one of the olive dishes for soap, the regular pieces made for these uses being too large. By sending for photographic sheets from the different manufacturers of white china, all sorts of selections can be made. When it is desirable to give more chance for decoration, have the set of perfectly plain ware. Little groups of cupids with clouded backgrounds will look well, or simple flowers like daisies, violets, and arbutus can be made to trail around the inside of the bowl or shoulder of the pitcher, tied with a ribbon of gold or color, the long ends twining into the letters of a name. Very little gold should be used, and everything must be as dainty as possible. The porridge and oatmeal or bread-and-milk sets come next, and they may have for decoration small flowers, butterflies, tiny birds, and always the child's name in simple letters. Later comes the doll's tea-set, which, with tinting and a little gold, can be made a "joy forever."

Good taste dictates that the surroundings of the young girl also should be simple; and gift-makers may rejoice in the exquisitely dainty furnishings for the dressing-table made in the Belleek china. They include trays and boxes, a candlestick, hand-mirror, backs for all the brushes, and handles for the button-hooks and manicure set. The surface of the ware itself is so beautiful that it needs but little decoration. Some

dainty tinting and a few blossoms of the girl's favorite flower are all that are necessary. In some cases, if the flowers are of a character to admit of it, have the initial letter formed with them; but always keep the coloring dainty. Use gray liberally, both in the flowers and to back them up. Two or three of pure tint are enough in a group. For an older person these sets may be made very elegant indeed. They are more charming to

The young girl's writing-desk can also be furnished in the same manner, with the same pretty Rococo designs. We have the inkstand, penholder, and tray, paper-rack, candlestick, and corners for the blotter, and to this and the dressing-table set should always be added a slender vase for flowers. The young girl nowadays has her five-o'clock tea-table in her room, and a pretty cup and saucer may always be added to it.

Flowers she should always have, and so there can never be too many receptacles for them. Vases are made in every possible device—baskets, bags, shells, and lotus-leaves. They need little more than tinting and a glint of gold for decoration. The matt colors come in very nicely here, but the handling should always be refined and delicate. A simple mantel or hanging clock will tick away the hours very pleasantly. It may have a little group of shepherdesses, or a boy playing on his pipes. A plaque or panel can be mounted for a sconce or in a cabinet. For framing, there is a square tray, with narrow, straight rim, that answers the purpose well and costs little; a coupe plate makes a good plaque. A washstand set decorated to suit the coloring of the bedroom is a very useful gift. Then there are parasol-handles, studs and buttons—with and without mountings—to be decorated with a simple flower or any device that will harmonize with the dress-stuffs.

Bonbonnières are always acceptable. They may cost much or little, but in either case can be made very charming. Simple tinting and gold, a monogram, a few flowers, heads, cupids, and court figures—all are suitable. The rose-jar also is a boon to the gift-maker. Those with pierced covers can have the inside of the lid lined with a moderately strong red (carnation), and the edges of the opening gilded, with very rich effect. A band of solid ornament about the neck, with festoons of gold and enamels on the body, is a simple and effective decoration.

A bouillon cup is especially nice for an invalid, and should always be selected with a cover. Tinting in two colors—brown to8 with light ivory yellow, or deep red shaded to white, with a gold rim and handle—makes it very pretty. Individual pepper-boxes or "lotus" egg-cups need nothing beyond tinting.

For the boy, there seems to be nothing beyond bread-and-milk and oatmeal sets, and a drinking-mug. These can be made bright and attractive with gold and tinting only; but, of course, his name in simple letters or the head of a dog would add much to its value.

When time is limited, very much may be gained by a proper selection of shapes. In many instances it may be better to pay a little more for the article than at first intended, for you will probably save both in the work and in the firing. C. E. B.

ALCOHOL is used for cleaning palettes, knives, and brushes. If it is ever necessary to remove a part of your painting, take a piece of dry cloth, lay it on the table, pour some alcohol into a small saucer or plate, wet a clean cloth in it; put it on the dry cloth, so that it will be moist, not wet, or the alcohol will spread over the entire work and ruin it. With the rag simply damp, the paint can easily be removed. If the spot is small and difficult to touch without injury to the rest of the painting, take a brush handle, sharpen one end to a fine point, moisten it in alcohol and gently rub on the place. With this stick untidy outlines can be cleaned off, giving the painting a more finished look.

THE decorator can make a medium of his own, which admirably takes the place of turpentine, which many people believe is injurious to health. It consists of two ounces of alcohol, one tablespoonful of lavender oil, twenty drops of clove oil, and five drops of almond oil.

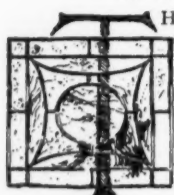


the eye than the display of silver that overloads a modern toilet-table. The ware harmonizes with any treatment. A graceful and elaborate monogram in gold and enamel or jewels is suitable, or heads of famous beauties, cupids, or court figures may fill the larger spaces, and these may be formed with gold and jewels. The same ornament, it is almost needless to say, must be carried throughout all the smaller pieces.

THE HOUSE.

THE FURNISHING OF A SMALL APARTMENT.

II.—PARLOR AND LIBRARY.



THE parlor of the small apartment of which, last month, we illustrated and described the dining-room, is, like that, a room of restricted size, and lighted but by one window, which does not show in our drawing. Care has been taken not to overturn it, and to have such furniture as is introduced simple, light, and graceful in shape and ornamentation, in keeping with the character of the apartment. Suggestions have been taken from both the Louis Seize and the Empire styles, so as to avoid the stiffness of the latter and the extreme delicacy of

yellowish tone to the light. The carpet is of a plain écru color, with a broad border, in which dark blue and red mingle with the general color. The hearth-rug is Japanese, with figures in blue and red, on a ground of yellowish drab, darker than the general tone of the carpet, but lighter than its border. The portières may easily be made at home of two shades of dull blue plush, the lighter shade being used for the broad panel, which is to be decorated with a large wreath and festoon in appliqué embroidery. The colors of the upholstered chairs are a grayish white, with stripes of dark blue. The small cabinet in the corner is in cream color and gold to agree with the mantel, the small pilasters being richly gilded.

The library is a still plainer room, and yet both comfortable and elegant. The paper is sage green, with a stencilled bead border around the panels in dull gold. The woodwork is of mahogany, with a little rich gilding and a few polished brass ornaments. The

THE FRAMING OF WATER-COLORS AND ENGRAVINGS.

THE method of mounting engravings differs considerably from that of water-color drawings described last month. In the first place, a light framework of wood must be prepared of the exact size of the engraving; for on no account should the mount be cut or tampered with, as an engraving with a mount that has been cut down loses in value.

Strain thin calico on the mounting frame; then carefully paste on the engraving, so as to be free from creases. The engraving should previously have been laid on a tray in water for a few seconds and then allowed to dry slowly, or else the back of it dampened previous to pasting it. When dry give two coats of thin size—a piece about as large as a nut dissolved in a cupful of hot water will be strong enough.

The best plan to pursue to insure the engraving lying



THE FURNISHING OF A SMALL APARTMENT.—THE LIBRARY.

workmanship required in the former. Every object shown in it, including the mantel, with its oval mirror, can be bought ready made and at moderate prices. A good color scheme for such a room would be yellow and white for the walls and dark blue and gray, or dark and pale blue, for the upholstery and draperies. The room being small, the color of the wall-paper should, in any case, be light, and its pattern small and simple, like that here suggested by the draughtsman. In the particular apartment that we have in mind the ground color of the paper is a sulphur yellow, and the ornament of wreaths and sprays disposed in vertical stripes is of a deeper and duller shade of yellow. The woodwork of the mantel is enamelled a cream color; the applied ornaments are cast in brass; the tiles about the fireplace are yellow, with white dots, framed in with a brass moulding. The paintings are high in key, and have decorative gilt frames. The chandelier is a simple one of brass, with globes of uranium glass, which gives a warm,

upholstery is in a slightly lighter shade of sage green than that of the wall-paper, the Empire wreaths and torches with which it is patterned being in a darker olive color. The Louis XV. desk and the bookcases are in mahogany. The lounge is in stamped leather, but the cushions are of various sorts—embroidered silk, leather, and velvet. The tiles of the fireplace are a deep, glazed red, and the rugs, all of Turkish patterns, are in dark red, blue, and dull yellow, the portières being in similar colors. The effect of this color scheme is warm and cheerful, but not so gay as to distract the attention. It is a room in which it is possible to read, or muse, or chat, or work, as a library should be in a small apartment, where it is impossible to devote any room to a single purpose only.

ROBERT JARVIS.

THE best size for gold leaf may be made by burning for a few seconds a saucerful of boiled linseed-oil and adding a little fat oil and brown drying varnish.

perfectly flat, uncreased, and without wrinkles or puckers, is to lay it in a tray of cold, clean water for a few minutes, and while the paper is thus soaking spread the paste on the calico and smooth it by scraping lightly with the edge of a knife. Pick out all lumps. Bookbinders' paste with a little alum in it is the best to use, and this can be thinned with water to a workable consistency. Shoemakers' paste is almost as good; a little salicylic acid is often put in the paste, as it prevents fermentation, which causes mildew.

One frequent cause of iron mould in an engraving is due to the presence of nails or tacks which happen to touch the back surface. When an engraving is framed, it is, of course, subjected to alterations of temperature, whether glazed or not; in fact, when glazed, a small portion of moisture is sure to become located between the glass and the engraving, due either to the enclosed air becoming condensed, after expansion by heat, by a cold atmosphere, or else due to the hygroscopic moisture

that is driven off by heat from the engraved paper. In any case this moisture is absorbed time after time by the paper, and when the damp paper touches a nail or tack the latter will become oxidized by the moisture, and the oxide of iron so produced will gradually penetrate through the fibres of the paper until it shows itself as a brown "fox" mark. Such a "fox" mark will also frequently be produced from the same cause by a particle of iron imbedded in the paper, which has become mixed with the pulp in making it. A remedy for such fox marks is found by just touching them with a solution of oxalic acid until they disappear.

A suitable frame for drawings will much depend on the taste of the framers. The heavy "compo" ornamented frames used for oil paintings are much too heavy for delicately painted water-colors. In some few cases, where, for example, the drawing is a large one, the light Florentine gilt frame may be used with good effect, but the stock frame in maple and oak will generally be

enough to prove offensively prominent; just a narrow strip a quarter of an inch in width will suffice; but the use of this black fillet will have to be determined by the color of the mount employed.

For engravings the severely simple, unvarnished oak frame is very extensively used, and such framing is very suitable both for engravings and etchings; the suggestion about staining the frame is well worthy of consideration in the case of engravings and etchings. The pale oak frames when polished with a varnish add increased importance to the engraving. Latterly there has been introduced white enamelled reeded moulding; a contrast to this is found in the narrow black reeded moulding, or even flat moulding ebonized and polished. For heavy line engravings these frames render the whole effect of picture and frame pre-eminently suitable to each other.

To fix water-color drawings in the frame, lay the latter on a flat surface, covered with a cloth or blanket, so as not to bruise or abrade the front of it; then wipe out all

the rabbet, little bits of cork should be inserted between the edge of the mount and the frame, just sufficient to keep the drawing accurately in position—i.e., "square" with the "sight" of the frame. The nails that hold the drawing in the frame should be driven through these bits of cork, so as to prevent them slipping out of position. While thus fixing a drawing in the frame you will have to look at it frequently from the front, so as to see that it is square with the frame. Long French nails will be better than brads to use, because the former, being galvanized or polished, are not so easily oxidized. The final step is to cut a sheet of brown paper to within an inch of the size of the frame, wet it so that it is fairly damp all over, and then, having pasted the back of the frame moulding, lay this damp sheet of paper over the back of the framed drawing, and when it is dry it will effectually keep all dust from getting to the picture from the back, while the narrow strips that were pasted round the edge of the glass will also keep out all dust.



THE FURNISHING OF A SMALL APARTMENT.—THE PARLOR. (THE DINING-ROOM WAS SHOWN LAST MONTH.)

found suitable. There is certainly scope for the introduction of color in frames. The deep, rich brown rosewood frame of thirty years ago, having a narrow, gold fillet, throws up delicate water-colors wonderfully well. There is plenty of opportunity for staining the plain oak frames to suit the color tone of the picture. Blue gray, green gray, yellow gray, blue brown, red brown, purple, etc., are all colors that oak can be stained, and if desired varnished to give a gloss.

The frame moulding should not be very wide, and certainly not exceed two inches. One of this width should be used if the margin of the mount happens to be a wide one. A fillet of gilt moulding will prove attractive next to the mount. A plain, simple frame is far more effective than an elaborately ornamented one. Moulding that is "reeded" or banded in the Chippendale style is simple, yet effective. In some cases a fillet of black moulding instead of a gilt one lends an additional charm to the picture, but the fillet should not be wide

dust from the rabbet, and having cleaned the glass on both sides, lay the latter in the rabbet and secure it in its place by strips of pasted paper; then cut strips of brown paper of such a width that they will lap over the edge of the glass nearly a quarter of an inch, and also when bent at right angles attach themselves to the inside of the frame. Strips three quarters of an inch wide will be found suitable. When laying them on the glass, care should be taken that they do not overlap or come within an eighth of an inch of the "sight" of the rabbet. If they do they will be seen through the glass. Soak these strips in water for a minute or two, and then, while damp, paste them and lay them on the glass and frame as described, and put the whole away to dry. The drawing should on no account be put in the frame while these strips are moist. When dry, wipe off all smears of paste from the glass and then put the mounted drawing in the frame.

If the mount does not come quite up to the edge of

In putting engravings into their frames, the stretching frame is put in the frame and blocked up with cork wedges, as described above, and the whole covered at the back with a sheet of brown paper.

To finish the framing, two brass picture rings are screwed into the top (at the back) of the frame; the picture or engraving is then ready for hanging.

H. C. STANDAGE.

A NEW fashion in England, introduced by a gallant bibliophile, is to have one's favorite book "double" with rich brocade or similar material of silk from the gown of one's sweetheart. One collector has more than a dozen volumes bound in this way. "Souvenir binding" it is called. The fashion is a pretty one, and should be popular in this country. Such a lining would be particularly suitable with the cover of the book executed in embroidery.

TALKS ON EMBROIDERY.

CHURCH WORK—OVERLAID APPLIQUÉ.



LARGE proportion of church embroidery, especially that done on hanging, altar cloths, and other large pieces, is applied. The term "appliqué," as popularly known in domestic embroidery, does not suggest the finest or most artistic sort of work, but rather one of those too prevalent cross-cuts to showy decoration involving the least possible expenditure of time. This is because its use in household work is generally below the standard of good taste, and not because the form of the work itself is inartistic. Appliqué embroidery affords opportunity for the very best work in composition—that is, in combining ground materials and heightening the effect of one against another both in form and color. It is "broad" work, and offers the most appropriate way of producing effects which are to be looked at from a distance, where fine stitchery would not only be itself lost, but would lack emphasis and produce not even a general impression. Like the term "broad" in painting, this idea of breadth in embroidery too often is regarded as synonymous with carelessness.

Ecclesiastical appliqué is Italian and Spanish in origin, and the beauty and durability of the work is well attested by the wonderful specimens that have come down to us from the fifteenth century.

We understand usually by the term appliqué work that which is done with flat woven materials; but the heaviest and richest solid embroideries are themselves applied to their grounds after being first completed on linen. In this sense the work is the very acme of needle art. Aside from the transposing of solid embroidery, which, by the way, is the method of restoring old needlework, appliqué is of two sorts: overlaid or inlaid, or inlet, as it is sometimes called. Overlaid work is richer in effect, possibly, yet the inlaid has, without doubt, an especial beauty of its own.

The first principle to be observed in this embroidery is that it *must* be perfectly smooth. A drawn ground or a puffed surface destroys the artistic value of the work. The directions for framing and pasting, given last month, should be carefully studied before any attempt is made to impose one material upon another.

The fabrics best suited to church appliqué embroidery are the felts, velvets, and plushes, heavy silks, cloth-of-gold, and the special ecclesiastical textiles; also the light-figured silks for the finer work on markers, and so forth. In no other way can beautiful fabrics be used to better advantage.

Appliqué work is usually finished by couching cords or heavy threads around its edges. Asiatic mediæval silk, Asiatic couching cord, and Japanese gold are the most effective for this work. For overlaid appliqué of a heavy sort the forms to be applied should be prepared in the following way: Lay a smooth coat of paste over a piece of thick manilla paper, which you have previously tacked firmly to a board, and rub it down until there are no lumps or uneven places in it. Lay the fabric over this, and press it close. Place weights upon it—books are best, as they can be fitted over the entire surface. It will take some hours for the paste to become perfectly dry; when it is, the fabric and the backing should be as one material. Now the design should be marked on the paper side and cut out with sharp scissors. If you are using a heavy felt, to be applied to a heavy ground, the backing may be of butchers' linen, or if the work is fine, and you are applying a light-weight silk, a smooth writing paper is sufficient lining. Some stiff fabrics, such as cloth-of-gold, need no backing, but, in general, one is more sure of having the forms lie smooth, without curling edges, if they are backed. In either case it is usually possible, and the better way, to mark the design on the wrong side. Stems, tendrils, and so forth are not applied, but generally worked in with the needle or couched in threads after the main design is placed. The next step is to frame butchers' linen very firmly and throw over it the hanging or vestment to be ornamented. This should be completely finished as to the lining, if large. Secure it to the linen by tacking stitches, and indicate the main features of the design upon it, marking out *completely* the detail, which

is to be wrought out in embroidery. Of course, if the design is a solid form, as a cross, the work is complete appliqué, and all that is necessary is to indicate the correct position. Great care must be taken to place the design straight or in the proper position; often the grain or the figure of the ground material will aid one in this. Secure the forms by small pins, thrust in perpendicularly, and when they are in position, replace the pins one by one with basting stitches, taken straight through with a fine needle and silk thread. This is perfectly safe in all cases except where the material to be applied is velvet or plush. Then the pins and also the stitches must be placed on the edges, so that any marring will be covered by the couching threads. When the design is made up of a reverse repeat, the material should be reversed, so that the grain or figure will be opposite on opposite sides. This will be the case naturally if the design is cut from a solid piece of material; but often the fabric is not wide enough for this,

perfectly on the surface. To ensure this it is necessary that they be cut off with very true scissors, either square or on the slant which the form requires. When gold or silk strands cross themselves in following an outline, do not cut them, but allow them to lap, and sew down the four strands by taking a square stitch over each two as they lie over each other at right angles. This is an important point to remember in covering the twisted tendrils which often are a part of passion-flower designs. In order that the work shall be perfect and consistent, it is necessary to reverse the crossing of the threads also on reverse repeat designs; it should be done in a perfectly conventional way, making the opposite slants opposed to each other. The *silk* couching threads should be carried through the ground. They, too, should be couched with sewing silk, and these covering stitches should be taken at right angles, always with the laid strands, which should be crossed upon themselves in the same way as the gold.

Asiatic couching silk is a good cord for bold applied work on the felt grounds that are much used for altar frontals. Asiatic filo may also be used for this purpose; two strands of six threads each should be carried and twisted together slightly in working. One thread of gold and one of Asiatic rope silk is an especially effective couching strand.

Couching threads should be turned sharply and in a clear-cut way at angles. The way to do this is to take the fastening stitch very short and bring it down firmly while holding the edging strand taut, with the hand above the frame. Gold will break nicely into these angles. After it has been drawn close to the surface it may be necessary to relax it, and twist it slightly; then bring it firmly into place again. It is necessary to twist all couching threads more or less as you work. Yet the less you handle them, especially gold, the better. You can guide them with the needle point largely, and if you keep them laid firmly on the surface, they will lend themselves to the outline, keeping naturally the direction given them by the last covering stitch as they follow curves. At angles it requires a skilful, firm turn to bring them into place.

If the applied design is large it needs further stitch work upon it, beside the couching, to keep it in place and give it finish. But when small, or formed by bands or cross-bars, not more than two inches wide, such as in crosses, etc., the work is complete, so far as it goes, when it lies perfectly smooth and is secured by a couched border.

This is the simplest form of appliqué, with the exception of the applied work on the "fair linen cloths," which should be mentioned here. This style belongs to the Italian Renaissance. The designs, usually borders, are cut from linen and applied by their edges with button-hole stitch taken either in white silk or gold or silver passing. This is very chaste and dainty work for altar linens. The linen where it is doubled by the application of the design is, of course, more opaque than the single ground, and the button-holed edge emphasizes the forms still more, so that, though the decoration is not showy, it is sufficiently effective for the purpose it is used for.

Inlaid appliqué and the ornamenting of applied designs will be treated of in the next paper.

L. BARTON WILSON.



SPANISH EMBROIDERED CHASUBLE.

(IN THE TREASURY OF THE CATHEDRAL OF PALENCIA.)

or one prefers the economical way of cutting the forms from cuttings, which is certainly to be recommended when using expensive cloths. The principal of reverse is very important when the material has a figure or line, as in cloth-of-gold.

When one has completed the work of placing the cut figures, the piece is ready for the embroidery. Japanese or Chinese gold is the most effective edging thread. It brings out the design so that it can be seen at a distance, and it heightens the effect of dark, rich colors. It is not always suitable, however, and the worker's judgment must warn her against producing a glare or incongruous effect. With delicate colors the mediæval silk in rich shades is better, as it emphasizes without destroying the softness. These couching threads should be fastened down with sewing silks. The gold and mediæval silk should be used in two strands, sewed down together. Gold should never be carried *through* the ground material either by punching a hole or in any other way. It is essentially a couching thread, and to attempt to sew through a silk wrapped with paper is not an artistic method. When two gold strands are being carried, they should be fastened *singly* at the beginning and end with a tight stitch. They should be joined per-

A CHEAP substitute for the regular tapestry canvas has been found in a material called Kensington Burlaps. It is fifty inches wide, made of cotton, with a weave which resembles that of the "stitch canvas." It is sold for nineteen cents per yard. The surface should be well sized before painting on, and the oil colors should be used with white ground, "extra stiff." Ordinary tube white contains so much oil that it sinks into the canvas and destroys the tone of the work. Some white has to be used with all the colors, even in the dark shadows, because the paints can in no other way be sustained upon the surface of the canvas. The sizing may be done with ordinary white fish glue. It is used very thinly, and applied with a broad brush in even strokes. The material must be soaked very thoroughly with the glue.

This canvas is not adapted to large wall hangings, as it does not drape well or hold its own weight without wrinkling in large surfaces; but it may be used for screen panels, floors, cushions, or hammock pillows to advantage. It is often mounted with twisted ropes, either gilded or plain.

WOOD-CARVING FOR BEGINNERS.

II. BELLOWS.

ONE of the most important things for a beginner in wood-carving to remember is not to try to climb too high at first, but to content himself with simple things, such as will be useful in the home and which are easy to procure at a slight expense. Bellows are always very picturesque in a library, and they suggest so much of home life of the past and old-time homely comforts. Experience with pupils has shown me there is a great demand for such things, and the demand is easily satisfied. Only two pieces of board are necessary for a bellows, while the making up is done by an experienced leather worker.

Do not think bellows must all be of the same shape and size; the more variety in the contour, the more pleasing the article; but be very careful of the proportions, for that is the most important point. As bellows always hang, the back does not show, so carving is not necessary on it, though a simple design is often used, or in its place a suitable motto. Either will enhance its value and beauty.

In the first place, after the two pieces of wood have been cut out the correct form, place the one to be carved on the working bench with two clamps, one at each end. Before clamping, however, you want to take up the piece of wood which is to form the front, turn it sidewise, and draw a line one fourth of an inch from the lower surface or side not to be carved, letting the line be parallel to the edge of the bellows and passing all around it. The wood to be used will be seven eighths of an inch thick, let us suppose. Drawing this line leaves a margin on which to tack the leather when the two pieces of wood are put together in making up the bellows. Next curve the surface, so that it will be convex in all directions from a middle point, to the line drawn on the seven eighths thick sides, only leaving a flat portion below, about two and a half inches square, sufficient for the man who makes up the bellows to fasten on the nozzle, else he will have to glue on a piece, which, of course, increases the expense. Have this convex surface smooth. As a rule, the beginner in wood-carving is not sufficiently practised in free-hand drawing to sketch the design on the wood; so he must trace it, but in tracing be very careful to have the lines connect and overlap properly, as they do in the "Viking" style illustrated in the accompanying design given in the supplement. This can become one of the ugliest styles if this point of proper overlapping and connecting sweep of curve is not observed. Therefore, the student cannot be too careful about the sweep of the curves of the dragons. The drawing should be made with a very soft lead-pencil, which leaves quite a heavy line after tracing—if tracing be necessary.

Then take a small fluter or large veining tool; let the tool follow the outer edge of the broad pencil line, but do not cut away this line, and cut into the wood to a depth not quite equal to the depth of the tool itself, else the corners of the tool will tear the wood. After the fluter or veiner has passed along the lines of the design, gouges and tools that fit the curves are to be used to remove the wood and to undercut the design to produce a slight shadow. The reason we leave the breadth of the pencil line is, that if we did not do so, the gouges and other tools would chip into the ornament, as the pressure of a blow of the chisel weakens the wood on the ornament, as well as that of the background, and this weakening and chipping must be avoided. A thing to be carefully guarded against in using tools on curved ornament is nicking into the curved outline. Try to follow the lines laid down with long, continuous sweeps. The observance of this direction is very simple; carelessness or ignorance is betrayed by an indented outline. By all means pay the strictest attention to having the sides of the ornament clear, clean, and sharp. The ornament does not need to be an even depth of relief all around, as the background is of uneven surface, though clear and smooth. I prefer to see tool marks showing strong sweeps, to their absence and a weak effect.

The pupil who has done an article in the primitive stage of this style of ornament—"Viking" or "Dragon" style—where only outlining and stamped background were called for, and then follows it by the second stage, can

lay aside stamping as he progresses. As the dragons in this "Viking" style overlap each other, the line—so important in this style—should be correct, and the dragon itself should present a slightly convex appearance, remembering the lines must be kept very clear. This is



METHOD OF HOLDING THE TOOL IN WOOD-CARVING.

so important that it must be emphasized by repetition. We can have this carving of the "Viking" style of different depths, but in choosing, it is necessary to consider the use to which the carved object is to be placed. In the case of bellows, one eighth of an inch, if well done, will make a better appearance than if cut half an inch deep. In this style, and for articles of this nature, I would not advise a greater depth even than one eighth of an inch, but if the style is used for furniture or for exterior decoration—for both of which it is especially adapted—a depth of one inch is advisable.

After the interlacing the background and sides of the ornament are in perfect order; take a compass and make two close parallel lines just inside of both sides of the ribbon-like, interlaced forms; then cut out the wood between these parallel lines with a small veining tool; the compass prepares the way, so the wood does not chip when the veining tool follows. Be careful to cut the line (with the veining tool) of even width and depth. Then with the same tool place short, parallel lines at intervals along the ornament, crosswise, to suggest the



METHOD OF HOLDING THE TOOL WHEN USING THE Mallet.

dragon scales. Those things are best left to the taste and judgment of the pupil, for I advocate working as independently as possible and not relying too strictly on what is copied, but letting the idea of originality grow, even if slowly, by constant encouragement.

Heavy bellows should be avoided; so, in order to make them light, the front part can be scooped out, care being taken not to scoop too deeply, or the air may come through in various places. The back part of the bellows must have a hole one inch in diameter cut in the middle of it to admit air. If there should be a grotesque face carved on the front of the bellows, the mouth can be cut through to admit the air, as will be seen in a later design. The carving of this ornament should be done in such a way that sand-paper is out of the question, but, once more, be sure and have the lines sweep into each other gracefully. The background is to be uneven and wavy, but clear and distinct, as a level background makes this style especially hard-looking.

For the finish of this kind of work I recommend beeswax and turpentine, as this is the only thing wood-carving should be finished with, as it does not fill up the sharp edges and take off the sharp corners as shellac and varnish do. To make this finish, take equal quantities of yellow beeswax and turpentine, melt the wax and pour in the turpentine, warm both again, dip in a soft brush, and pass it over the work and let the mixture soak in. Then hold the work over heat, so that the finishing medium melts again, when it should be rubbed with a dry brush and a woollen cloth. If beeswax and turpentine cannot be procured, I recommend linseed-oil in their place. Regarding woods for bellows, mahogany is very good, oak is substantial and always suitable, but is a little harder to carve; any wood, however, that has a close grain is suitable. The making up of bellows requires a practical hand, and it is not by any means true that every leather worker can do such things well. Be very careful to whom their making up is entrusted.

KARL VON RYDINGSVÄRD.

A SMUDGE-BOX such as painters use for cleaning their brushes may be made of any long and narrow tin box by trimming the cover so that it will fit into the box and form an inclined plane from one end to the other. The space left is half filled with kerosene oil or with spirits of turpentine, in which the brushes, lying on the inclined plane, may be soaked for a while before cleaning. Some painters let them stay in the smudge-box over night.

COLORING WITH STENCILS is useful when a large number of copies of any design is to be colored. For a few copies the trouble of making the stencils is too great. We have often told how stencils may be used. In cutting them, a sharp knife is necessary and a sheet of heavy glass, which insures a sharp cut and saves the table. Stencils are mostly used on paper with water-colors applied with a flat, soft brush; on walls and ceilings they are used with distemper colors, or preferably with flatted oils applied with a bristle brush. In any case they should be carefully washed at the end of each day's work.

PUMICE-STONE and water is rubbed over painted woodwork to attain a smooth surface. For painting interior woodwork, if your white paint is to stay white, it is better to mix it with turpentine and a little siccativ or Japan drying varnish than with oil which always turns yellow. But paint mixed in turpentine will not stand the weather. Paint, when used thin, is apt to work streakily, owing to the tendency of the oil to separate from the pigment, unless a little siccativ or dryer is used with it. In varnishing over dead white paint, the clear-st varnish should be used, mixed with a little of the white lead.

TRANSPARENT PAINTING on glass is done with varnishes which may be bought ready prepared of many colors. The glass should be carefully chosen, free of bubbles or other irregularities. It should be thoroughly cleaned; first with whiting, and afterward with water mixed with a little vinegar or acetic acid. The outline is first drawn with a fine brush and black or brown oil paint, which, being opaque, defines the subject strongly. The colored varnishes are applied when this outline is dry (the drying may be hastened by the addition of a little siccativ). The tints are kept flat and not modulated. The effect generally aimed at is that of a brilliant transparency; but parts may be occasionally treated in opaque oil paint with extremely good results.

THE ELEMENTS OF HERALDRY.

WITH ESPECIAL REFERENCE TO THE IDENTIFICATION OF ARMORIAL BOOK-PLATES.

LAST month we spoke of the armorial shield and its Partition Lines. We will consider now the Ordinaries. Anything placed upon the shield is called a "charge."



EXAMPLE OF THE FLANCH. (SEE FIG. 38.)

Charges are divided into Ordinaries, Sub-Ordinaries, and Common Charges. The Ordinaries are the charges most used. They are: the Chief, the Pale, the Bend, the Bend Sinister, the Fesse, the Bar, the Cross, the Saltire, and the Chevron. First of all charges or pieces is the Chief (Figure 23), occupying the head of the field. (See the book-plates of Clinton and W. P. Smith, and anonymous plates 19 and 51.) The Pale (Figure 24) occupies the centre from chief to base. The Bend (Figure 25), when charges are borne upon it, contains one third of the field, and only one fifth of it is uncharged. It goes from dexter chief to sinister base. The bend is supposed to represent a scarf or shoulder belt. (For examples, see the book-plates of Ludwell and Scott, and anonymous plates 29, 43, and 58.)

The Bend Sinister (Figure 26) is from the opposite side, as shown on the book-plate of Paul Revere. When the single word Bend is used it always means a Bend Dexter.

The Baton (Figure 27) is a diminutive of the Bend. It does not extend to the edges of the shield. It denotes illegitimacy. If blazoned "Or" or "Argent" it denotes a descendant of a King or Prince. Any one else must use the "Baton" in color.

The Fesse (Figure 28) occupies the centre of the field and contains a third of it. It is said to represent the military girdle worn around the waist in medieval times. (See the book-plates of Yates, Ingraham, Champion, Penn, Kissam, and Barker, and anonymous plates 55, 40, and 34.)

The Cross (Figure 29) is the best known of the bearings, and the variations are very numerous. When the blazon is simply a Cross, it means the simple one shown on Figure 29, which is a combination of the fesse with a pale. (See the book-plates of Thomas and Randolph.)

The Saltire (Figure 30) might be called a diagonal cross. The bend or the bend sinister cross each other at right angles, forming what is known as a St. Andrew's Cross, so called because the martyr of that name is said to have suffered upon one of that form. (See the book-plates of Risley and Bruce.)

The Chevron (Figure 31) is the lower half of the saltire. (For examples, see the book-plates of Norris, Baer, Bloomfield, Cooper, and Shippen.)

The Principal Sub-Ordinaries are the Canton, the Gyron, the Inescutcheon, the Orle, the Lozenge, the Fusil, the Frette, the Flanch, the Mascle, the Rustre, the Label, the Billiet, the Bordure, and the Pile.

The Canton (Figure 32) is a square, occupying somewhat less than the fourth part of the shield, being situated on the dexter chief. (See the Bloomfield plate.)

The Gyron (Figure 33) is a triangular device drawn from the dexter chief, and a horizontal line meeting at the fesse point.

The Inescutcheon (Figure 34) or Shield-of-Pretence is generally borne by the husband of an heiress of the blood bearing her arms. (See the examples shown on this page.)

The Lozenge (Figure 35) resembles the diamond pip seen on playing cards. An example is shown on this page, and also of the Fusil (Figure 36), which is an elongated form of the Lozenge. (See also the book-plates of Miles and Cooper.)

The Frette (Figure 37) consists of a bendlet and scarf, and a mascle, interlacing each other. (See the illustration below.)

The Flanch (Figure 38) shows a segment in a circle placed toward the edge of the shield. It is always borne double, i. e., on both the dexter and the sinister side. (See the plate of Henry Dawkins on this page.)

The Mascle (Figure 39) is like the Lozenge, but is voided or cut out in the centre.

The Rustre (Figure 40) resembles the Mascle, but the void is circular and not throughout.

The Label (Figure 41) is a Difference denoting the eldest son's shield.

The Billiet (Figure 42) resembles somewhat a folded letter; hence the name, it is said.

The Bordure (Figure 43) is a border, generally covering one fifth of the shield.

The Pile (Figure 44) suggests a sharpened stake or spear point. It consists of two lines issuing from the middle chief and meeting in a point at the middle base.

Roundels may be of any of the furs or tinctures. Some of them were illustrated last month. As we stated at the time, these discs were then only used for the purpose of showing all of the tinctures with the greatest economy of space.

The Bryant (No. 9) represents a gold coin "Or"; the Plate (No. 10) is Argent (silver); the Torteau (No. 7) is Gules (red); the Pomme (No. 8) is Verte (green)—the plural is Pomeois; the Golp (No. 5) is Purple (purple); the Pellet (No. 3) is Sable (black); the Orange, Tenné or Tawny, and the Guze (Sanguine—blood color) are rarely used. The Fountain (No. 11) is composed of two tinctures, Argent and Azure, with wavy lines drawn fesse-wise, alternating in those two colors.

MORTIMER DELANO,
Pursuivant-of-Arms.
(To be continued.)

It is truly unfortunate that such a "misfit" as the term "ex-libris" seems destined to remain the recognized designation of the label otherwise called a book-plate. The two Latin words cannot reasonably be construed to mean—despite a general supposition to the contrary—that the label is "out of the book" of Mr. So-and-So.

Assuredly the old-time owner never contemplated the possibility of anyone coveting such a thing for its own sake, and taking the pains to remove it from its proper place. The safeguard was due to the apprehension that the book itself might some time go astray, and hence the chance finder was informed that it was "out of the library" of Mr. So-and-So, and should be returned to it.

BOOK-PLATES IDENTIFIED.

No. 27. The coat-armor of the Comtes de Correr or Corrado, of Venice. The crown of a count surmounting. Supporters, 2 lions or; the key denotes some official position, such as treasurer.

No. 48. The arms of the Marquis Lordat de Bram, Toulouse, France, impaling—within a separate shield—the arms of his wife, a daughter of a Caumont Duc de la Force, 1637; house extinct, 1755. Another branch, 1787, extinct 1838. Guyenne, France.

No. 62. The armorial bearings of Albert d'Ailly, Duc de Chaulnes, in Picardy, France. Duke and Peer, 1621; house extinct, 1698—over all (shield in centre), the armor of the house of Albert. Crown of a French duke over the whole.

No. 66. This appears to be meant for some family of the English house of Cokayne. The tincture of the cocks not being indicated, makes it difficult to identify the book-plate armorially, as many families use similar charges. The helmet is that of a knight. M. D.

GOSSIP ABOUT BOOK-PLATES.

IT is remarked by Hardy as curious that the book-plate of William Penn (published in The Art Amateur here) does not show the impalement of the arms of Hannah Callowhill, to whom he was married in 1695. The style of the plate is that common in England about the reign of Queen Anne.



No. 23. CHIEF. No. 24. PALE. No. 25. BEND. No. 26. BEND SINISTER. No. 27. BATON.



No. 28. FESSE. No. 29. CROSS. No. 30. SALTIRE. No. 31. CHEVRON. No. 32. CANTON.



No. 33. GYRON. No. 34. INESCUTCHEON. No. 35. LOZENGE. No. 36. FUSIL. No. 37. FRETTE. No. 38. FLANCH.



No. 39. MASCLE. No. 40. RUSTRE. No. 41. LABEL. No. 42. BILLIET. No. 43. BORDURE. No. 44. PILE.

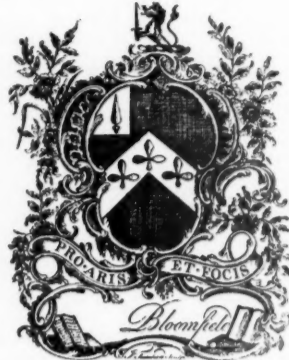
ORDINARIES (23-31) AND SUB-ORDINARIES (32-44) IN HERALDRY.

(SEE "ELEMENTS OF HERALDRY.")

BEFORE any one, probably, had begun to collect American book-plates, there was a forgery of the label used by George Washington. It was produced in order to help the sale of a parcel of books falsely alleged to have belonged to the "father of his country." Mr. Lichtenstein tells the collector how to distinguish between the real Washington book-plate and this sham one. He says: "Original examples are noticeable for their sharp black impressions on dampened plate-paper of a buff color, mellowed by age. Those of the imitation are printed from a plate which has the appearance of having seen considerable wear; besides being printed on a dry paper of a thin quality and a bluish color, by its modern appearance it is easily recognized, the engraving of the name being poorly done." The seemingly worn condition of the spurious plate would imply that the latter was reproduced by photo-engraving from an impression of the original plate. The "paper of a buff color, mellowed by age," of which Mr. Lichtenstein speaks, would

naturally interfere with a good fac-simile result. An all but infallible test of a book-plate—or any other print—suspected to be a "process" reproduction is the examination of it through a magnifying-glass. If the impression is spurious, the lines will appear more or less broken in parts, instead of clear and continuous, as they would be if the print were what it pretends to be—an impression of the original plate.

It is to be regretted that Henry Dawkins, whose name on a book-plate is so much esteemed by the American collector of ex-libris, was convicted of counterfeiting. The crime in his day was a capital offence, and Dawkins seems not to have held the statute punishment too severe, for it is reported that he begged that it be applied to his case, after he had been sentenced simply to imprisonment instead. It is amusing, by the way, to note that this posthumously glorified rascal was careful to engrave the word "Esquire" after his name. (See his book-plate, given herewith.)



EXAMPLE OF THE CANTON. (SEE FIG. 32.)

A FEW months ago we published the book-plate of Hogarth, which appeared in 1791 in John Ireland's Hogarth Illustrated. From a passage in that work it would appear that the famous English satirist began early in his career to design "shop bills and book-plates." In 1798 Ireland refers to a book-plate Hogarth executed for Lambert, the herald painter. It would be interesting to learn if any one has taken the pains to collect all the book-plates designed by Hogarth.

NOTES FROM THE ART SCHOOLS.

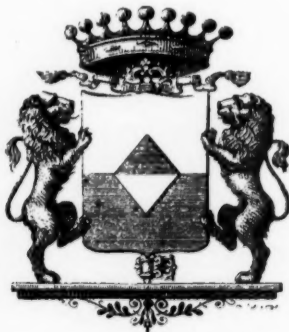
THE Fourth Autumn Exhibition of the Brooklyn Art School, the Cos Cob Summer School of Art, and Mr. William M. Chase's summer class at Shinnecock Hills, which was opened on October 11th at the art galleries in Montague Street, showed all the classes represented to be in a flourishing condition, and to be making good progress in their studies. The major part of the exhibition was composed of studies and sketches by the pupils of the Shinnecock Hills school, and of these the majority were landscape studies in oils. The comparatively few figure pieces exhibited by the school were open-air studies, in which the atmospheric effect was often more successfully given than the character. But the treatment was generally broad and well understood and the values were well rendered. Mr. Joseph H. Boston's pupils are taught to pay more attention to character and form, and showed interesting work in portrait and still life. But their landscape work compares unfavorably with that of the Shinnecock Hills school, which is in a higher key. Mr. Boston showed three excellent portrait studies, a poetic twilight scene, and a full-length figure of a lady in white satin seen against a dark background. Mr. Walter Shirlaw also exhibited several paintings in his well-known manner of both figure and landscape subjects.

THE Teachers' College, New York, and the Pratt Institute, Brooklyn, afford a striking example of the wonderful growth of the science of teaching, especially in the elementary departments of art. A few years ago drawing-books and ignorant teachers were the broken reeds upon which the schools were forced to lean. To-day the demand for educated teachers is so great that they cannot be supplied, for the simple reason that time enough has not yet elapsed to educate them. When we use the word education, we do not wish to imply that the teacher has only to study a few principles regarding art. A glance at the curriculum of the colleges in question shows conclusively that the outlines of the history, the psychology, and the ethics of art have to be thoroughly understood by any one who secures a diploma. This is emphasized by the fact that we find among the students of both institutions those who have already spent years in teaching, but who, realizing that they have been left behind by those who began later, are endeavoring to regain their positions. At the Teachers' College, for instance, the applicant for admission must be the graduate of some institution where introductory courses have been studied, or must take such a course there. At the Pratt Institute this rule holds good also, and owing to the great number of applicants over and above the number it can admit, it is found possible to adhere to it; and the candidate who cannot pass the entrance examination successfully has to prepare himself to do so. This regulation is steadily raising the intellectual status of the average teacher, so that we may hope eventually to see him one who is perfectly familiar with every branch and phase of the subject in which he attempts to give instruction. This course on the part of educational institutions also tends to specialize the work. It is gradually dawning on the managers of graded schools that a teacher should not be expected to be qualified equally to teach physics, philosophy, and art. As the latter comes more and more to the front as one of the great divisions of learning, special teachers of the subject are a necessity to any well-organized school. Thus the noble work of those who have struggled so long to create a love for and a proficiency in the teaching of art is beginning to bear fruit.

The work in progress at both of these colleges is particularly inspiring. The rooms are large, the ceilings high, and every facility is provided in the way of apparatus. At the Pratt Institute the student is carried progressively step by step from the most elementary work up to the study of the nude, and in no grade department visited by the writer did he find any lack of enthusiasm. The able director, Professor Walter S. Perry, has travelled in Europe, making collections of photographs illustrating the art of its countries, and is provided with thousands of slides made from them to illustrate some thirty lectures he is to deliver this winter before the students.



EXAMPLE OF THE FRETTE.



EXAMPLE OF THE LOZENGE.



EXAMPLE OF THE FUSIL.

THE THIRD PLATE ALSO SHOWS THE INESCUTCHEON, OR "SHIELD OF PRETENCE" (BORNE BY THE HUSBAND OF AN HEIRESS OF THE BLOOD, BEARING HER ARMS).

BOOK-PLATES ILLUSTRATING SOME OF THE "CHARGES" ON THE SHIELD IN HERALDRY.

NEW PUBLICATIONS.

OLD DUTCH AND FLEMISH MASTERS, engraved by Timothy Cole, with text by the engraver and Professor John C. Van Dyke, is a volume more than worthy to accompany the work on "Old Italian Masters," of which the basis was also Mr. Cole's engravings. In his notes on Rembrandt the engraver says that, going to Holland fresh from Italy, he was at first disposed to look upon the celebrated paintings in the Ryks Museum in Amsterdam as a dreary waste of painted canvas. But at bottom, Mr. Cole is much more in sympathy with the realistic art of the north than with "the fair and heavenly images" that he so much missed. In these thirty engravings he has nowhere failed to understand the motive of the original, and in several cases has produced the best representation in black and white, certainly in wood-engraving, that we have. It is difficult to imagine anything better in their way than his engravings after Rembrandt's "Portrait of a Woman," which serves for frontispiece; Franz Hals's "The Jolly Man," Van der Helst's "Portrait of Paul Potter," the masterpiece of the book, or "The Fish Market," by Adrian Van Ostade. In his note on the latter painting, Mr. Cole, whose remarks as to color and aerial effect are, as a rule, very just, seems to us to make no allowance for the attenuating effect of a moist atmosphere on oppositions of light and shade. It is not absolutely "contrary to natural laws" that an object in shadow in the foreground should be painted with higher lights and darker shadows than other figures in the sunlight in the distance, though, doubtless, he is right as to this particular picture, and is certainly so as to the practice of the school. Several of the engravings, notably that of the "Landscape," by Cuyp, seem to require more careful printing than can possibly be given them on a steam press; while others, like that of "Helen Fourmont and her Children," after Rubens, would stand printing on paper of a reasonable texture. But we do not care to find fault where so much has been so very well done. Professor Van Dyke's critical and explanatory text and the engravings' notes, already referred to, constitute an excellent literary presentation of the subject, and the paintings selected in all cases fairly represent their authors. The work may well take the place of a whole shelfful of volumes—which would cost many times its price. (The Century Co., \$7.50.)

RAPHAEL, HIS LIFE AND WORK, by Julia Cartwright (Mrs. Henry Ady), presents in book-form the papers which we have already favorably noticed as they appeared in "The Portfolio." The author has drawn her information from the latest and most authentic sources, and the illustrations, many of which are full-page photogravures after the originals, are well selected and excellently printed. Readers who wish to learn all that is really known of the life of the "Prince of Painters," and to form their own opinions of his art from accurate photographic reproductions, which are the best substitutes possible for the originals, cannot do better than supply themselves with a copy of this work. (Macmillan & Co., \$3.50.)

A GUIDE TO SYSTEMATIC READINGS IN THE ENCYCLOPEDIA BRITANNICA, compiled by James Baldwin, Ph.D., will be of use to every owner of a copy of the encyclopedia, and will be found suggestive even by others. It shows care and judgment in the various lists of subjects prepared for boys and girls, for students of language, history, philosophy and the sciences, and for practical workers in many walks of life. All of these will save time by consulting it, and will be enabled to make their researches more thorough than they would otherwise be likely to be. (The Werner Co.)

THE FLOWER OF ENGLAND'S FACE is a collection of travel sketches by Julia R. C. Dorr. The reader who perhaps knows his England thoroughly, besides having digested already most of the countless descriptive sketches that have been penned by a variety of authors ranging from Hawthorne to Winter, may still find something both new and interesting between the covers of the present modest pocket volume. The writer's point of view is marked by originality and keen appreciation, and she records her impressions with simplicity and grace. Especially delightful are the chapters "In the Forest of Arden," "At the Peacock Inn," and "To Cawdor Castle and Culloden." (Macmillan & Co., 75 cents.)

FRAIL CHILDREN OF THE AIR, by Samuel Hubbard Scudder, is a selection of papers on butterflies (revised and brought up to date) from the more costly work of the author, "Butterflies of the Eastern United States and Canada." Mr. Scudder, like the new school of naturalists generally, is more interested in life than in its mere appearances, and has little to say on such dry themes as morphology and classification, but much about "mimicry," psychological peculiarities of butterflies, habits and instincts, butterfly senses, and the like. Regarding the color patterns of butterflies, he very sensibly remarks that as their eyes are incapable of seeing patterns clearly, these patterns can hardly have been developed by what is called sexual selections. In our opinion the patterning is due almost wholly to structure and nutrition. He shows that there is reason, on the other hand, for believing that butterflies have an extraordinarily keen sense of smell, and notices their sociability, and their love of play and of sunshine. The cogency of his speculative reasoning in the

chapters on the origin of the butterflies common to America and the Old World, and on the oldest New England butterflies, may now and then be questioned, but, though his conclusions are not certain, they may be said to be, in the present state of our knowledge, probable. The plates are from accurate drawings, and are of real scientific value. (Houghton, Mifflin & Co., \$1.50.)

SHADOWS OF THE STAGE (third series), by William Winter. These graceful and polished studies, like their predecessors in similar vein, are replete with interest and charm to every lover of the classic drama. While the more notable achievements of well-known players like Henry Irving, Ellen Terry, Ada Rehan, E. S. Willard, Richard Mansfield, and Mrs. Kendal are commented upon with equal felicity and critical force, there will be found here and there delightful essays under such inviting titles as "The Golden Age of Acting," "The Old Theatres of London," "Character of Edwin Booth," and "Stage Influence." According to the author, "The plan of these 'Shadows of the Stage'—which may be continued should they hold the public favor already extended to them—contemplates making a 'picture in little' of the American stage of the last half of the nineteenth century." The present volume is fittingly and beautifully dedicated to Joseph Jefferson, as pictures of his theatrical time. (Macmillan & Co., 75 cents.)

LAST POEMS, by James Russell Lowell, are few in number, and fill but one side of the page, but include everything

ing a vivid picture of the origins of New England Puritanism, its virtues and its vices, all from the woman's point of view. The remarkable episodes of Mrs. Anne Hutchinson's heresy and of the visits to Boston of the rival French governors of Acadia are related in a spirit of fairness to all sides which is seldom to be met with even at this late day, and the chapters on "Home Life in Boston," "The Puritan Housewife," and "A Puritan Wooing" are full of curious and significant details. The heroine's neat handwriting and reckless spelling appear in a fac-simile of a letter to her husband. (Charles Scribner's Sons, \$1.25.)

COLLEGE GIRLS, by Abbie Carter Goodloe, contains fourteen short, clever, scrappy, sketchy stories of girls who go in for mathematics, Tacitus, college settlements and flirtation, and who bring up, at least the majority of them, in matrimony. Miss Goodloe is to be congratulated on the fact that she does not make every girl just like every other; there is quite a variety of them; and though she appears, herself, to be free from illusions, some of her heroines, such as Miss Minot in "An Episode," cultivate theirs with remarkable success. Mr. Dana Gibson's pen-and-ink illustrations are suitably light, brilliant, dashy, and yet with an appearance of finish that is at times almost deceptive. Charles Scribner's Sons, \$1.25.)

ORMOND, by Maria Edgeworth, is perhaps the most amusing of those tales in which the writer, one of the creators of the modern novel, has faithfully delineated the Irish people of her day. Mrs. Anne Thackeray Ritchie furnishes a gossipy introduction to this new edition, to which Mr. Carl Schloesser has furnished illustrations which would be more in place in a German novel. (Macmillan & Co.)

THE STARK MUNROE LETTERS, by A. Conan Doyle, begins well, but loses interest toward the end, where the author, not knowing what else to do with his hero, kills him in a railway smash-up. The chief personage in the book is a medical student named Cullingworth, who develops into an amazingly successful but irregular practitioner. With him the hero, who tells his story in a series of letters to a bosom friend in America, tries his fortune, after several failures in other quarters. He does very well for a while, and learns to admire greatly his friend's inventive genius, which attacks some new problem every day. But Cullingworth is suspicious and unscrupulous, and opens Munroe's correspondence; and, finding therein some unflattering allusions to his unprofessional ways, he terminates both the partnership and the friendship on which it was based. Here the book should have ended. The half-tone illustrations are highly realistic. (D. Appleton & Co., \$1.50.)

CLARENCE, the latest story by Bret Harte, we need hardly say is interesting and picturesque; but one cannot help noting that this veteran author has developed a fondness for sensationalism of late which mars the artistic quality of his always clever work. The present story deals largely with the Civil War. The Unionist hero is unfortunate in having a wife with intense Southern

sympathies, who conducts herself throughout in the most extraordinary and contradictory manner until her tragic end. The ill-starred couple are parted under extremely unhappy circumstances at the outbreak of hostilities, and Clarence Brant leaves his California ranch to win fame as a soldier and brigadier-general. High-minded, chivalrous and brave, he becomes involved in a mesh of difficulties through the interposition of several somewhat bizarre though fascinating varieties of woman-kind. At the end, however, one of them brings him peace and consolation. The descriptive portions are admirable, and the narrative is well sustained until the end. (Houghton, Mifflin & Co., \$1.25.)

UNC' EDINBURG: A Plantation Echo, by Thomas Nelson Page, has come to us again with the honors of an "édition de luxe," being identical in binding and typography with the handsome previous issues of this author's "Marse Chan," "Meh Lady," and "Polly." The story is delightful, as every one knows. It is now embellished with seven exquisite illustrations by B. West Clinedinst, whose portrayal of negro types is very clever. (Charles Scribner's Sons, \$1.50.)

JACQUES DAMOUR, AND OTHER STORIES, translated from the French of Emile Zola by William Foster Aphorip, may serve to give an idea of the aims and methods of the most celebrated of the so-called realists. They are coarse, not so much in language as in intent, for the essence of "realism" is a brutal kind of satire. (Copeland & Day, \$1.25.)

THE COMING OF THEODORA, by Eliza Orne White, is a story of incompatibility of temper. Edward Davidson and his childish wife, amateur artists in their way, lead a careless, happy-go-lucky existence in a peaceful New England village. To this charming couple, on a visit, unduly prolonged, comes Theodora, Edward's sister, a splendid, forceful, college-bred young woman. Everything goes on well until the energetic Theo begins to assert herself, first by evolving order from chaos, and then by quietly but firmly assuming the management of the entire household. Jealousy naturally is engendered in the breast of the hitherto amiable wife, and the fair visitor is made to feel that the sooner she says farewell the better it will be for all concerned. So Theo goes out West to start a college settlement, after having once accepted and twice declined the matrimonial suit of a worthy young clergyman. (Houghton, Mifflin & Co., \$1.25.)

EARLY AMERICAN



All of these plates, with the exception of the Adams, are of the "Wreath and Ribbon" kind characteristic of the Adam decorations of a century ago.

The first design is one of the many variations of the Livingston book-plate, an example of which (of Brockholst Livingston) we published in February, 1894. It is signed "Maverick sculpt."

Of the various book-plates bearing the name, John Quincy Adams, the example shown herewith is the most interesting. Among the quarterings on the shield will be noticed that of the Smith family of



John Quincy Adams



William Smith L.L.D.
Charleston S. Carolina

Flamen Ball

BOOK-PLATES.



William Smith L.L.D.
Charleston S. Carolina

Charleston, which we show to the right of it. The Quincy and Boylston arms also appear, and the dexter chief of the shield is devoted to a wonderful design, presumably of the President's own concoction; certainly it is hard to translate by the rules of heraldry. But invention of some sort was necessary, for Mr. Adams had no ancestors entitled to bear arms. The William Smith, of Charleston, South Carolina, was a statesman and lawyer.

The plate of Flamen Ball is signed "P.R. Maverick. sc't."

not before printed in book form, which, in the opinion of the editor, Professor Charles Elliot Norton, Mr. Lowell would desire to have so preserved. The last verses written by the poet, "On a Bust of General Grant," have appeared in Scribner's Magazine; "The Oracle of the Goldfishes," in The Atlantic Monthly. Other interesting poems are on Turner's "Old Temeraire," on a legend of "St. Michael the Weigher," and "On Hearing a Sonata of Beethoven's Played in the Next Room." With this little volume added to their collections, admirers of Lowell may consider that they possess all of his poetry that he himself believed to have merit. The frontispiece is an excellent etched portrait of Lowell from a photograph taken at the age of seventy. (Houghton, Mifflin & Co., \$1.25.)

ROBERT LOUIS STEVENSON, AND OTHER POEMS, by Richard Le Gallienne, show the author, who is one of the new generation of English poets, to be a clever versifier and little more. He has the intelligence to see that atheism that no longer shocks or saddens is played out as poetical material; therefore, he announces himself, in a far from convincing way, as a believer. In one poem he proclaims his belief in Christ; in another his belief in the Hesperides. But the only one which bears to us the marks of real conviction is the "Ballad of London," in which he describes the pleasures and the miseries of the modern Babylon. The elegy on the late Mr. Stevenson, with which the small paper-covered volume opens, is a respectable performance of its kind. (Copeland & Day, \$1.25.)

ZORAIDA, by William Le Queux, is, as we learn from the sub-title, a "Romance of the Harem and of the Great Sahara." It is crammed from cover to cover with adventures more or less probable, and with conversations in a style that more or less resembles that of the Arab poets. The illustrations, by Harold Piffard, are frequently vigorous and well studied, and almost as often the reverse. (Frederick A. Stokes Co.)

MARGARET WINTHROP, by Alice Morse Earle, is the first of a series of biographies of women of Colonial and Revolutionary times, which, if it is kept up to the standard here set, will be of quite uncommon interest and value. Mrs. Earle, well fitted for the task by her previous researches, has studied carefully not only the voluminous collections of the Massachusetts Historical Society and numerous journals and memoirs of early New Englanders, but has investigated the manner of life led in England by Margaret and her husband with the result of present-

TREATMENT OF DESIGNS.

"A MODERN MADONNA."

SUGGESTIONS FOR PAINTING CONRAD KIESEL'S PICTURE IN OIL, WATER-COLORS, AND PASTEL.

IN copying this charming head, particular attention should be given to the placing of the head upon the shoulders, also the column of the throat. In order to secure this correctly, the outlines here should be drawn out in the charcoal beneath the lace veil, which may be painted over these parts later.

OIL COLORS.—Select a canvas of medium texture, not too coarse, and paint over the mass of hair and principal shadows of the face and drapery with a thin wash of burnt sienna and turpentine. While this is drying put in the background, using the following colors: Madder Lake, Bone Brown, Yellow Ochre, and a little Ivory Black in the deeper touches. The veil may be painted next with Ivory Black, a little White, Yellow Ochre, Cobalt, and Burnt Sienna. Permanent Blue and Madder Lake are added in the richer shadows. In those parts where the throat shows through, a little Vermilion and White are used with the local tone. Paint the auburn hair with Light Red, Yellow Ochre, White, Raw Umber, and a little Ivory Black for the local tone; add Burnt Sienna in the shadows and a little Cobalt in the lights. The colors for the flesh are Yellow Ochre, White, Vermilion, Madder Lake, a little Raw Umber, Cobalt, and Ivory Black. Lay in the general tone of the light portions of the face with this. Paint in the shadows delicately, and add the deeper touches later. For these use Raw Umber, Yellow Ochre, Cobalt, Burnt Sienna, a little Ivory Black, and Madder Lake. The soft greenish half tints are made with Cobalt, Light Red, and Yellow Ochre. Add more Madder Lake in the cheeks, and blend the color softly with the local tone. For the mouth, mix Madder Lake, White, a little Vermilion, Yellow Ochre, Raw Umber, and a very little Ivory Black. Deepen the tints in the corners with Madder Lake and Raw Umber, and add Vermilion for the brighter touches in the under lip. The nostrils may be painted with these colors, deepening the tone with pure Madder Lake and Raw Umber. For the local color of the brown eyes use Bone Brown, Yellow Ochre, White, and a little Ivory Black; paint the dark, velvety pupils with Ivory Black, Burnt Sienna, and the least touch of Cobalt. The eyebrows and lashes may be painted with the same colors given for the hair; the tone beneath the brows will need more Raw Umber and Madder Lake added to the local tint. Paint the whites of the eyes with a soft gray tint, made with Ivory Black, White, Yellow Ochre and Madder Lake, and touch in the bright high light with White, mixed with a little Vermilion and a very little Ivory Black. The pink touches in the corner of the eyes are made with Madder Lake, a little Light Cadmium, White, and a very little Ivory Black. The gray and brown drapery on the shoulder is painted with Bone Brown, White, Yellow Ochre, a little Cobalt and Lamp Black for the local tone; Cadmium, Yellow Ochre, and Madder Lake with Raw Umber are used for the figured pattern, and Cobalt is added in the lighter folds. In finishing, small, pointed sable brushes are used for the details of the features and to bring out the designs in the drapery.

WATER-COLORS.—Either the opaque or transparent method may be employed in painting this subject, and the proportions may be reduced to one half the given size, if preferred. If transparent colors are used, a somewhat lighter touch will be needed in running the washes over the outlines, especially where the flesh is relieved against the drapery, as the effect here should be soft and delicate and in parts a little vague. A heavy quality of paper, rather rough in texture, is used. Stretch this well, and draw in the outlines lightly but carefully with a finely pointed hard pencil. Be sure the features are correctly placed and the outlines of the drapery well in position. Wash a thin tone of Yellow Ochre all over the flesh tints, and while this is drying lay in the background, using Rose Madder, Sepia, and Lamp Black for the local tone; Yellow Ochre is added later, with a little Cobalt in parts. The black veil may be painted next in connection with the hair, leaving the flesh tints till the last. Wash in a general tone here of dark, warm gray, adding later the deeper touches, indicating the pattern of the lace. Mix for this Lamp Black, Yellow Ochre, a little Madder Lake, and Cobalt, the black predominating. When the wash is dry, add the details, deepening the shadows and taking out the lights with blotting-paper. Where the pink flesh shines through, run a thin wash of Vermilion and Yellow Ochre over the spots, darkening the tint with Lamp Black where needed. Keep the lighter parts flat in tone, adding a little Cadmium in the upper folds over the head. For the hair, mix a general wash with Light Red, Sepia, and Yellow Ochre; add Lamp Black in the shadows and a little Cobalt in the half tints. Where the richer darks occur beneath the veil, Rose Madder may be substituted for Light Red. The same colors given for the hair are used in painting the eyebrows and lashes, and will also serve for the soft brown iris of the eyes. Paint the grayish whites of the eyes with a wash of Lamp Black, Yellow Ochre, and a little Vermilion. A touch of Rose Madder, Yellow Ochre, and Lamp Black is needed in the corner of the eye, and may be added in the richer tones above the lids. For the general flesh tint mix Yellow Ochre, Rose Madder, a little Lamp Black, and a touch of Cobalt; more of the blue and less red is seen in the delicate greenish half tint around the jaw and at the side of the nose. The soft red of the lips may be painted with Rose Madder, a little Lamp Black, and Yellow Ochre; add Vermilion in the brighter touches. Cobalt is used with a little Yellow Ochre wherever the soft, greenish half tints prevail, and this wash is run over the local tones in parts. The soft brocade on the shoulder is washed in with Sepia, Yellow Ochre, Cobalt, and Rose Madder; add Lamp Black in the cooler half tints and deeper tones in the shadows, and wash over some tones of Pale Cadmium and Sepia, where the brighter yellow-brown figures are seen. Finish the details where they should be carried out carefully with small pointed sable brushes, softening the outlines with pure water and a bit of blotting-paper where necessary.

The same colors given here are used in the opaque method, with the addition of Chinese White in all the combinations. Less water is used with the washes, and the handling may follow the suggestion of the colored plate as closely as may be desired. Avoid all hardness of outline in finishing.

PASTEL.—The coloring of this portrait study is particularly well suited to treatment in pastel. The original painting being in oil, the necessary changes in technique must be observed. The modelling of the features in parts is somewhat softer, and the outlines of the figure against the background are more generally blended, though the stronger accents are preserved.

A medium texture of velvet paper, not too fine, will be needed, and this should be well stretched in the usual manner. It is a great mistake to merely "tack" the pastel paper upon a board for any fine work, such as painting a head; the least crease in the paper destroys the modelling, and where the background, and drapery require a considerable amount of rubbing, creases are likely to occur. Draw the head and figure as correctly as possible, indicating, in outline only, the forms of the masses of shadow to be filled in later. Be sure the proportions are correct before work-



ing with the color. A flat undertone of warm gray is first rubbed in over all the shadows, and this is deepened with Red Brown in parts. The light masses, forehead, cheeks, nose, chin, and throat, are next covered with Flesh Pink and Pale Yellow. For the fine green and blue-gray half tints use pinkish greens and soft grays, matching the colors from your box as nearly as possible. Rub in lastly a delicate tint of Flesh Tint (very light), filling the uncovered masses of light on forehead, cheek, and ear. Carmine and Vermilion are used for the lips, ears, and nostrils, and also added in the red portions of the cheek and eyelids. The eyebrows and lashes are lightly touched in with Red Brown and modified with a Pink Gray half tint where they meet the flesh. Rub these colors in boldly, using the soft pastels; keep within the outlines of each form, and do not rub the crayons together until the whole canvas is covered. The background is painted with Blue Gray, Yellow Gray, Light Red and Pale Green; carmine tints are broken through the general tone in parts, and the whole is softly rubbed together with the finger. The crimson drapery and the gold embroideries are put in with medium soft crayons of Deep Red and Carmine, with touches of Vermilion in the lights. Where the gold is seen Cadmiums pale and deep are used, and the forms drawn with pointed hard crayons. The white bodice is treated with soft, blue and yellow grays, and the draperies and background harmonized as shown in the lithograph. In finishing the eyes use soft and hard crayons, the former when possible in the general tones; soft, blue and gray tints for the eyeball are needed, and hard, blue grays for the iris. A rich, purple black will give the pupil, and may also be combined with reddish brown in painting the brows and lashes.

A soft, reddish-brown crayon will give the medium tint for the hair, and soft reddish yellows are used in the lights. Blue-gray crayons are used in the parts where the hair meets the flesh, and are also needed in the half tints combined with the local color. In finishing, finely pointed crayons should be used to emphasize the drawing, while touches of soft pastel should be rubbed on at the last wherever the highest lights occur.

ROSES AND VIOLETS.

DIRECTIONS FOR PAINTING MRS. MUMAUGH'S STUDY IN OIL AND WATER-COLORS.

OIL COLORS.—Select a rather fine canvas and draw the principal forms of the roses and violets with their foliage massed around the stem of the wine-glass. The top of the glass, with its yellow liquid, must be seen in correct perspective, viewed in connection with its foot. Mass the violets, leaving out the details until later. The colors used for the background are Permanent Blue, White, Yellow Ochre, Light Red, and a little Raw Umber. For the foreground, White, Light Cadmium, a little Rose Madder, Yellow Ochre, and a very little Ivory Black are needed. The colors for the roses are Cadmium, White, a little Yellow Ochre, Raw Umber, a little Vermilion, and a very little Ivory Black. In the shadows use Raw Umber, Yellow Ochre, Cadmium, and a little Madder Lake. The high lights are touched in carefully with White, Pale Cadmium, and a little Vermilion qualified with Black. Keep the color pure and fresh, blending as little as possible.

The green leaves are painted with Antwerp Blue, White, Cadmium, Madder Lake, Raw Umber, and Ivory Black; add Burnt Sienna in the shadows. Paint the violets with as pure a color as may be got without crudeness. Use for these in the local tone Permanent Blue, Cobalt, White, Madder Lake, a little Yellow Ochre, and a little Ivory Black. Where the deeper shadows occur, a little Burnt Sienna and Permanent Blue may be added. The yellow touches in the centres are made with Cadmium, White, Madder Lake, and Raw Umber. Put in the stems with a fine brush, drawing them carefully; use here the same colors as for the leaves—viz.: Antwerp Blue, White, Cadmium, Madder Lake, and Raw Umber; add Burnt Sienna and Ivory Black in the sharp lines of shadow. In painting the glass, use the colors given for the background, but add more White and Yellow Ochre. The wine in the glass is painted with Raw Umber, Yellow Ochre, Cadmium, Light Red, and White for the general tone; into this is broken tints of various yellows, interspersed with touches of green, suggesting the leaves seen through the glass. The yellows are emphasized with Cadmium, White, and Vermilion touched in pure with a small brush. The colors of the background serve to paint the transparent glass, adding the light touch on the rim with the dark shadow beneath it. A small pointed sable brush is needed here and for drawing the stem of the flowers. The colors needed are White, a little Permanent Blue, a little Vermilion, and a very little Ivory Black. Where the pink stems are seen, Madder Lake, Raw Umber, and White may be used.

WATER-COLORS.—In painting the study of roses and purple violets, either the transparent or opaque methods may be used. If transparent colors are employed, the handling of the background may be somewhat changed, and the effect shown of washes run freely over the paper instead of the brush marks seen in the original. The foreground is treated in the same manner, and the tones broadly washed in, with just a hint of warmer tints in the greenish shadows falling upon the white cloth. A paper of medium roughness well stretched is used, and the outlines of the glass, flowers, and principal leaves, with their stems, are drawn in very carefully with a finely pointed pencil. There should be no rubbing or erasures after the paper is wet. For the background, wash in a general tone with Cobalt, a little Yellow Ochre, Rose Madder, and Sepia. Deepen this wash by degrees, following the suggestion of the colored plate, adding more blue and yellow at the lower left-hand corner, while leaving the tone light and delicate in the upper part. Paint the green leaves next, using Antwerp or Prussian Blue, Cadmium, Rose Madder, and Lamp Black for the local tone; add Burnt Sienna and Sepia

in the shadows, washing in these colors pure in parts to deepen the local tint. When the pink and purple lights occur Rose Madder is used with Cobalt, and these colors are carried through the cooler half tints and high lights in parts. The stems are painted with Rose Madder, Yellow Ochre, and Sepia. The glass, for which the paper has been left clear, is painted with the colors of the background in the upper part. Where the wine shows a yellow tint in the bowl, some Cadmium and a little Rose Madder and a very little Sepia are washed in; the tone of the green leaves modified is used in the greenish tint, and a smaller brush is better here. Cobalt, Yellow Ochre, Rose Madder, and a little Lamp Black is washed over the bowl to give this effect. The pale yellow lights are taken out later with blotting-paper and the local color, Cadmium, and a little Vermilion run in. The stem and standard of the glass are treated in the same manner, though very little yellow is seen here. In painting the violets, the colors should be kept fresh and pure. Mix for the local tone of these flowers a medium purple tint, made with Cobalt, Rose Madder, and a little Lamp Black, with Yellow Ochre in the warmer parts. The warmer shadows are made with the local tint deepened, and in parts a little Sepia and Rose Madder are washed in almost pure. Touches of Cadmium and Vermilion will give the yellow centres, shaded with Lamp Black, Sepia, and Rose Madder. The reddish brown stems are painted with Rose Madder, Yellow Ochre, Sepia, and a little Cobalt.

In painting the yellow roses, keep the color fresh throughout and begin with lighter tones, deepening the effect gradually till the necessary depth of color is attained. The colors needed here are Cadmium, Yellow Ochre, a little Rose Madder, and a very little Lamp Black for the local tone, with a little Sepia in the deeper parts and also a very little Cobalt where the greenish touches occur. Leave the high lights upon the edges of the petals clear and wash them over crisply in finishing with a little Vermilion and Pale Cadmium. The foreground is kept delicate in color and simple in treatment. Wash in the general tone here with Yellow Ochre, Light Red, and a very little Lamp Black; use a little Cobalt and Rose Madder, with Sepia in the darker parts, and deepen this tint in the shadows.

In finishing, review all the details, and add the necessary touches of deep color with a small pointed brush. If the opaque method is employed the same transparent colors mentioned above are suitable when mixed with Chinese White. Less water is used, and the handling more nearly resembles the brush work in oil painting. Almost any material may be decorated with the opaque colors, which are effectively used upon wood, metal, porcelain, and many textile fabrics. For purposes of study the transparent method is preferable.

EMBROIDERY DESIGNS.

THE design for a prayer-book cover is one which should be wrought in full ecclesiastical embroidery. It should be made heavy and rich in decided colors and gold, after the style of the old missal work. The Asiatic filo should be used in two strands throughout the work. The roses may be done in three shades of pink. Begin with a light tone at the edges and shade to a deep color at the centres. Use the lily greens for the calyxes. Work the centre dot over twice in opposite directions to raise it, then cross-bar it with one or two lines, and fasten at the intersection with a couching stitch. Work the four trefoil leaves in silver greens in three shades. The monogram is done in laid stitch at right angles with its outline. Cover the outer edge line with stitches taken in working cotton, not straight across the width, but at a decided slant. Do not pile these stitches; they are to raise the gold, and should lie evenly. Raise the band which surrounds the monogram in the same way. If you are working on a material which is to serve as background—as silk or velvet—you are now ready for the gold, but if on a linen backing, cover all the ground spaces with satin stitch. Split the Asiatic filo thread into two strands for this. Disregard the nimbus which is around the I. H. S., filling in the space completely with the satin stitch. When this is done, work out the nimbus in a fine thread of Japanese gold, couching it firmly over the satin background. Border all the forms with a double thread of the fine gold, as shown in the drawing, and cover the cotton raised lines with two rows of the double gold. This book-cover requires very careful work, as all the parts are independent and a great deal is laid in a very small space.

In the centre piece design the leaves may be worked in honeycomb stitch. The effect would be very beautiful if the Gaslight Green Asiatic fillos (numbers x2480-x2485 inclusive) were used. Or this design may be worked in the long and short stitch, bordering with Asiatic rope or Roman floss after the stems have been outlined in filo.

The conventional orchid affords a good opportunity for a study in greens. Distribute the shades as indicated in the drawing. Work the upper petals in the faintest shade—almost white. The vein lines show the stitch direction, but otherwise should have no part in the work, if it is to be solid. A touch of old pink may be used in the centre even when all the rest is green; the dots may also be indicated in this color; or a deep, lily green may be used instead. The flower and buds may be worked in old pink with a combination of green and gold, if preferred; or there is no objection to using blues in combination, as the design is conventional.

The border design is for darned work, which is just now very popular, and is also very expressive when well done. In order that it shall be well done, it is necessary for the worker to have, besides a knowledge of the proper stitch and line direction for the stitches, some idea of the influence of one color upon another. One needs in all cases to consider the relation of the background shade to the colors of the work to be imposed, but in darning we must consider how the ground color will mix with the colors of the embroidery silks. Keep this fact in mind when planning a color scheme. As darning is hand work, soft materials are better for this work than stiff fabrics. A double thread of Asiatic filo should be used in a design of this size or Asiatic darning silk.

CHOCOLATE SET.

THE border on the tray may be a turquoise blue. This shade is produced by mixing Deep Blue Green and Night Green. This color commences at the line of the beading, and extends toward the centre of the tray to the scroll of raised gold which outlines it sharply. From the line of beading (raised gold dots) to the extreme outer edge of the tray is a band of rich, dull gold. This tray seems especially adapted to the French style of decoration, and would be very charming if Watteau figures were introduced in the centre. The garlands, which are caught up against the line of beading, are to be carried out in raised paste, which will be put over the blue tint. There is a corresponding border of the blue at the top of the tall chocolate cup, also cut by the scroll of raised paste just below it. The garlands on the cup are to be done in color; the little roses or blossoms will be pink, with delicate greens for the leaves and tendrils. To correspond with the rest of the set, the chocolate pot must be tinted blue until the color reaches the raised paste scrolls beneath. The medallion which contains the monogram is to be left white. Either a floral decoration or Watteau figure would look well in this space. The entire top is to be blue, with the knob in dull gold. To make a very rich effect, the spout and handle should be of dull gold. The lower part of the chocolate pot can be decorated either in flat gold or in raised paste.



CORRESPONDENCE.

INTERIOR DECORATION.

"ANNA."—Although in furnishing a drawing-room or parlor nowadays variety and contrast run riot, it being essentially the hostess's room, it should reflect her individual taste, and not be subject to the flimsy fashion of the hour. If you wish the keynote of color of your west parlor to be red, subject your reds to a scale. Your furniture being upholstered in red—presumably a rich shade—and bearing in mind the wood work is painted ivory white, use a modified red for the walls; for instance, a Japanese red, or faded rose red, pronounced, but not too deep, relieved by a figure, such as a chrysanthemum flower, in creamy yellow. Let the frieze be in a paler shade—plain, with white picture moulding dividing. This might be enriched with some wreaths or panels in relief painted white, or with some china plaques or Japanese ornaments. The cornice being in white, let the same tint as in the frieze prevail in the ceiling, with a wide border in cream and white. The floor, if of soft wood, should be stained and varnished a pale cherry or oak; if of hard wood, have it waxed and polished and covered with rugs, in which are introduced some rich indigos, tans, old golds, and grays. Have the door draperies in neutral grays with a slight figure in reds. Drape your mantel with some rich Oriental textile. For the east parlor, drape the doorways in "Old Delft" blue and white stuff. Paper the walls in the same color, of delicate figure, with a little pale gray introduced. In the frieze let some pink or rosy-tinted flower run, to give a touch of warmth. Carpet in pale grays, turquoise blues, and rose tints. Drape your mantel with rose silk and cream lace. The ceiling may be white and pink.

WATER-COLOR PAINTING.

G. S.—The advantage of washing water-color first on a portrait is that you can get more flesh-like tones than you could venture to use for mere trial color in oils, and, consequently, judge better as to the likeness you are producing.

OLD SUBSCRIBER.—The transparent method of water-color painting is perhaps generally considered more artistic than the gouache, though the opaque colors are rapidly becoming quite as popular. These latter, when handled by an artist of experience, produce some charming results. As the effect very much resembles the oil technique, transparent washes will continue to hold their place as the representative method of water-color painting. Many modern artists skilfully combine both methods in order to secure some desired result.

B. G.—(1) There are two reasons for the unsatisfactory appearance of your water-color painting. One is that your paper is too smooth in texture to receive the color properly; another reason may be that you mix white with your colors indiscriminately. In the transparent method no white paint should be used; the pure color is floated over the paper, merely guided with the brush. In the opaque method, very little water is used, and the color, mixed with white, is handled crisply, somewhat after the manner of oil painting. (2) The comparative values of sheep well observed in relation to the hillside, and also a careful study of the light and shade, will give the effect of "relief" desired. Mere contrast of color is not sufficient to produce the proper modelling.

OIL PAINTING.

P. J. L.—(1) A little Cobalt or French Ultramarine, with the addition, perhaps, of a little Blue Black, will correct the too brown effect produced by your glazing.

L. T. R.—To bring out the color of a sketch which has "dried in," use *Sohnée frères* retouching varnish. It dries in a few minutes and takes the paint well. "Oiling out" turns the sketch dark.

E. R.—In painting lilacs and purple fleur-de-lys, Madder Lake and Rose Madder, combined with Cobalt or Permanent Blue, will produce a pure purple tint that may be qualified by other colors, White, Black, and Yellow. The common lakes will fade, but not the madders.

F. L. D.—If you are painting in oil on ordinary canvas, we would advise the use of canvas with a very coarse grain; a good, rough tooth to work upon greatly helps the effect, as anything like high finish for decorative work is certainly, to say the least, not an advantage. The canvas should also be well primed to prevent the colors sinking in. If the subject is composed of flowers or fruit, it will be a great saving of time to put in the background, first of all taking care not to load the color on thickly, for by so doing you clog up the texture of the cloth.

L. R.—If your painting is in oil the colors will naturally sink in when dry. A coat of retouching varnish will bring them out again, but this should only be used when the painting is finished. A little pure linseed or poppy oil rubbed over the canvas before beginning to paint will produce the desired effect. If the painting is in water-color, you have probably mixed Chinese White carelessly with the transparent colors, which will account for the dull appearance. There is no remedy here except to wash off the color as much as possible from the paper and begin again, using the opaque method throughout. If a brilliant effect of color is desired, paint with transparent washes upon heavy, white paper, using the pure colors only, and no white paint. No varnish should be used with water-colors.

A. W. W.—When oil paints are once dried up in the tube they are worthless. When partly dry the tube may be cut open, the color taken out, and with a palette knife mixed until soft and smooth with linseed oil; it should be used up then as soon as possible.

A SUBSCRIBER.—The colors used by Mr. Frank Fowler in painting the head "A Portrait in Oil" (No. 130 in our catalogue) are as follows: White, Yellow Ochre, Vermilion, Madder Lake, Light Red, Yellow Ochre, Raw Umber, Cobalt, Burnt Sienna, Ivory Black. In Mr. Fowler's book on "Oil Painting" a full list of the colors, combinations, and his methods of painting are published.

OPHALE.—For painting the head of an old negro the following colors may be used: The local tone is made with Bone Brown, White, Yellow Ochre, Madder Lake, Cobalt, and Ivory Black, the brown predominating. In the shadows, Burnt Sienna is added, while less White and Yellow are needed. The half tints may be purple gray in parts, blue gray in others. Avoid making the high lights chalky; a very light warm gray tint will be right. For this use White, Yellow Ochre, Madder Lake, and a little Ivory Black. Study the flesh from nature, adding more or less warmth as required.

A. J.—(1) The prepared cardboard used for oil colors is known as "Academy Board;" another heavier, prepared board of a finer quality is called "Millboard." The Academy Board is much the cheaper, and comes in large sheets, which may be cut any size desired with a sharp knife. The best Millboard is prepared by the manufacturers in assorted sizes, while a cheaper quality may be procured in heavy sheets, and is cut to order by the dealer. The only preparation actually needed before painting

is to dust the board well and then "oil out" thoroughly. Some artists prefer to prepare the boards with an under-painting of Burnt Sienna thinned with turpentine. This is rubbed evenly over the surface and allowed to dry, making thus an agreeable warm tone to receive the actual colors. (2) The oils employed for mixing with paint are pale linseed and poppy oil; both are good, and are used pure in "oiling out" the color. For the actual painting it is better to mix a few drops of siccative in the oil cup. The strongest of these preparations is the French Siccative de Courtray; this is used in the proportion of one drop to five for ordinary painting. (3) After the painting is finished and dry, it may be given a coat of French Retouching Varnish, which will bring out and preserve the color. This varnish may be renewed at any time, and is generally preferred to mastic varnish by artists.

CHARCOAL AND CRAYON.

K. P.—The rough side of crayon and charcoal paper is the one intended for use; the same rule applies to drawing-paper, unless intended for pen-and-ink work, when the smooth surface should be selected.

"ASTERISK."—A good way to fix a charcoal drawing is in the old fashion, from behind. Stretch the paper on a frame and apply a very weak solution of gum-lac in spirits of wine, the color of pale sherry, and perfectly fluid, so as to enter easily the pores of the paper. Atomizers are used to throw the "fixative" in a jet of very fine spray upon the face of the drawing, but the result is seldom satisfactory. The artist Sarony, who is an expert in charcoal, uses a flat pan full of milk, through which he rapidly passes his large drawings and then hangs them up by the corners to dry; but it would be risky for an inexperienced hand to try this method.

L. B.—When the crayon paper has become softened in spots by mould, it is impossible to restore it; if there is only a slight stain on the surface the defaced spot may be restored in the following manner: Press with a hot iron the wrong side of the paper until the dampness is dried out, then retouch carefully on the right side with a pointed crayon, stippling with great delicacy until the correct tone is restored. A little Chinese White may cover up black spots upon the paper, and, when dry, take the pointed crayon and carefully stipple over the white until you have matched the surrounding tint. This is a difficult piece of work and should be done only by a person who understands the use of crayons.

CHINA PAINTING.

J. L.—If you have some knowledge of drawing or painting, you might begin at once to trace designs in gold. The gold comes ready prepared for use, and with a little instruction you could soon learn to do very fair work. It would be unwise, however, to make a first attempt without the advice of a teacher, for much of the gold would assuredly be wasted; and, as you can easily imagine, your clumsy amusement might become, also, a very expensive one.

M. Z.—The paper labels on new pieces of china should be carefully soaked off, lest smoke from them should ruin the contents of the kiln. All decorations should be neatly finished about their edges, and pot and china must be scrupulously clean before firing. No painting should be placed in a kiln until it is perfectly dry; if the painting is fresh, it may be dried in an oven or over an alcohol lamp.

D. C.—Dresden colors for flesh painting on china are recommended, for the reason that they lend themselves more readily to producing pure and delicate flesh tints than any others. As they can be used in conjunction with the Lacroix colors, it would seem advisable for those who wish to do finished work in figure painting to avail themselves of their peculiar advantages in this respect. They are becoming so widely appreciated for the purpose named, that all large dealers are keeping them in stock in addition to the popular Lacroix colors.

S. L. T.—The coloring of a plum is much like that of a black Hamburg grape, but without the transparency. For the bloom, use Light Sky Blue and Black, with Deep Blue or Deep Violet-of-Gold, as you want the color to incline to blue or violet. For the local color you need deep, rich Purple and a little Carmine 3; work this into the bloom sometimes softly and sometimes with a sharper touch, as when the fruit has been touched or the bloom rubbed off. For the highest light, take the color nearly off a small spot only, and make the edges perfectly soft. Strengthen the Purple with a little Violet-of-Iron added, but keep away from the outlines, which had better be softened into the china with some of the gray. Moss Greens, Brown Green, and Green 7 are needed for the leaves. Use Pearl Gray in the first coat, to give the cool gray-green lights.

ADVICE AS TO COLOR IN DRESS.

V. M. J.—In applying the laws of color to dress, it is important to consider the substance, surface, and texture of the material of which the dress is made. Materials rough in surface or absorbent in texture are very differently affected by the rays of light from those which are smooth and lustrous, and the colors they exhibit are different in themselves, or produce a different impression on the eye. A piece of crimson satin, for example, would differ in color and in effect from a piece of crimson silk, though of like intensity of tone, and, in fact, dyed with it in the same vat; both would differ still more from a piece of velvet, of merino, of turlatan, though all were as nearly similar as the dyes could make them. In some colors the difference of value according to the material would be decisive. A yellow satin might be superb, while the same shade of yellow in cloth would be perfectly detestable.

B. C.—Custom, based upon experience, has already decided upon those colors which assort best with light or black hair, and they are those which produce the greatest contrasts;



thus sky blue, known to accord well with blondes, is the nearest color complementary to orange, which is the base of the tint of their hair and complexions. Two colors long esteemed to accord well with black hair—yellow and red, more or less orange—contrast in the same manner with them.

M. R. D.—Pink or rose red put in contrast with rosy complexions causes them to lose some of their freshness; it is necessary, then, to separate the rose-color from the skin in some way, and the simplest is (without having recourse to colored stuffs) to edge the draperies with a border of lace, which produces the effect of gray by the mixture of the white threads which reflect light, and the interstices which absorb it, and there is also a mixture of light and shade which recalls the effect of gray. Dark red is less objectionable for some complexions than rose red, because, being deeper than the latter, it tends to impart whiteness to them, in consequence of contrast of tone.

H. J.—Blue, to look well by candlelight, should be of a light tone; if a dark blue must be used, it should have another of a lighter tone beside it, or be interspersed with white.

SUNDRY QUERIES ANSWERED.

ANNA asks for the address of a school in Brooklyn where she can learn modelling in clay. Let her apply at the Pratt Institute or the Brooklyn Art School (246 Fulton Street.)

F. G.—The reason that the old painters used to grind and mix their own colors is that there were no tube colors to be bought in those days, and, even later, such as were sold in bladders were not to be depended on, or else were very expensive.

L. E. M.—The Dutch blue and white platter you mention is probably of the class of "Old Delft;" but it is impossible to say more on the subject without examining it; nor could one tell you anything satisfactory about the "brown pitcher with a wreath of bright-colored flowers around the middle" without seeing it.

L. E. W., JR.—We know of no "practical treatise on etching on steel." One does not etch on steel nowadays for purposes of illustration, but on copper, the surface of which is afterward coated with a delicate film of steel, if it is desired to print extensively from the plate. "Robertson's Etching on Copper," etc., is an excellent and inexpensive little manual published by Winsor & Newton. It may be ordered through any dealer in artists' materials.

L. M.—A simple way to imitate the old tapestry effects is by using ordinary oil colors diluted with turpentine. This is done on ordinary burlaps or coarse linen packing cloth. But it is not to be confounded with the genuine tapestry painting for which specially prepared dyes are used—a process which has been fully described in these columns.

T. A. N.—In transferring a painting to a new canvas, the operator begins by glueing with a specially prepared glue a sheet of paper over the painting. When it is dry, the canvas is taken from its stretcher and placed on a very level slab or table, the painting under. That done, he rubs off the roughness of the canvas lightly and carefully with a pumice stone; then, he glues on a first, light canvas; next, another, heavier; the whole is, lastly, warmed to drive out all humidity.

S. T.—You are mistaken. In March, 1887, there was a sort of supplementary sale (at the house in Madison Square) of the Mary J. Morgan furniture, table ware, and bric-à-brac. At this some things reappeared which were offered at the original sale. Among them was the unique service of 226 pieces of "Webb glass," which you mention. It was made for Mrs. Morgan at a cost of \$18,000. At the sale at the American Art Galleries, Mr. Kirby, the auctioneer, had refused a starting bid of \$3000, holding out for one of \$5000, which he did not get. At the house sale, the glass was knocked down to Mr. Alfred Birchett for \$1675.

L. G. G.—A practical treatise on Designing is published by Geo. Bell & Sons, London. You can get it through Charles Scribner's Sons (153 Fifth Avenue, New York). Through the same firm you might order Lewis Day's excellent Text-Books of Ornamental Design, which cost about \$1.50 each. They are (1) The Anatomy of Pattern; (2) The Planning of Ornament; (3) The Application of Ornament. Mrs. Elizabeth Cory (241 West 51st Street, New York) teaches designing by correspondence, and you cannot do better than write to her for her terms. You might also take her advice as to the branch that it would be most advantageous for you to follow. To your query: "Do men stand any chance with so many women in that line?" we reply that sex has little to do with the matter. Manufacturers buy the designs which suit their requirements, without asking whether they were made by men or women.

NEW FABRICS AND EMBROIDERIES.

THE constant demand for something new—for "novelties," as the popular term goes—brings out each season a wonderful display of originality. Though even artists themselves sometimes feel that the entire field has been worked and re-worked, they are constantly confronted with the evidence that the true elements and motives of decorative art are well-nigh inexhaustible.

It is delightful to see how well some of our own home draping materials compare with the imported fabrics. They range from the simplest stamped cheese-cloths to the most elaborate and expensive silks and brocades. The light cottons make up beautifully as sash curtains, or close-fitting gathered curtains for vestibule door-glasses; they are thirty-five inches wide, so that they may be gathered in very full to a narrow pane. They are printed in shell and ribbon patterns, also in strips of conventional flowers in the "Delft" and other soft, old colors; the cost is 50 cents per yard, and for the heavy cottons, 50. The latter are suitable for inside window hangings and furniture coverings. Coarse, durable linens, very good in color and design, are sold for the same purposes at \$1.25 a yard. There are chintzes at similar prices.

Denims range from 35 to 75 cents a yard; they are sold in excellent colors and designs, the decoration, after the fashion of some similar Japanese fabrics, being taken out with acid.

A material effectively used as a wall covering is a clever combination of silk and cotton, costing \$3 a yard; it is about fifty inches wide. It is brocaded; squares of it would make rich covers for small tables if the designs were lightly embroidered or edged with Asiatic couching cord or thrown out by background work in harmonious shades of Asiatic silk.

A beautiful dining-table cover could be made of "cotton tapestry," which is the same on both sides, and is lighted up with a gold thread interwoven over its surface; this fabric is fifty inches wide, and costs \$4.50 a yard. Another heavy material is cotton plush; it is not expensive, but the old, dark shades are very rich in it.

Beautiful "Turkish satins" are shown by Hilton, Hughes & Co. This material and the "silk sheeting" manufactured by the Brainerd & Armstrong Silk Co. have beautiful surfaces for embroidery, and make heavy, rich table-covers. The silk sheeting is twenty-four or seventy-two inches wide. This unusual width is valuable when one considers how difficult it is to get a silk material wide enough for such purposes without joining.

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The Moist Oleo Colors dry rapidly, permitting work without interruption. An artist can use them for sketching the same as Oil Colors, can finish his sketch and can take home a dry sketch. By preference a little Oleo Megilp or very little Linseed Oil can be added to the colors, which prevents them from drying too rapidly. Water only is, however, always the thinning medium. If painting with Moist Oleo Colors, Oil Color Style on Paper, it is advisable to spray Fixatif or Retouching Varnish over the picture by means of an atomizer before applying the Oleo Varnish, to prevent the latter from sinking into the paper. If painting on canvas or Academy Boards, this is not required.

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